

# THE ARCHITECTURAL REVIEW



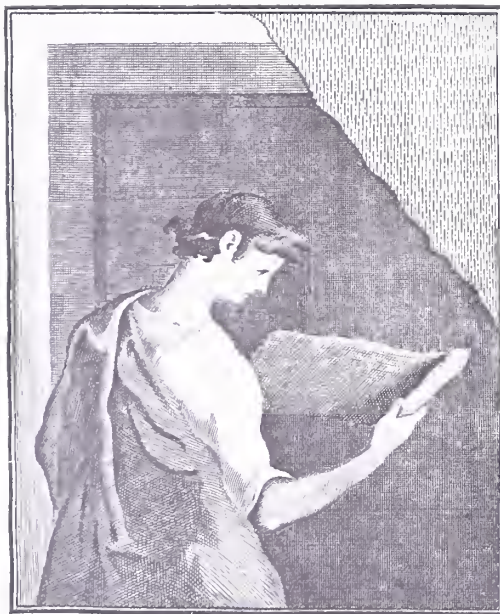
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1902

JAN-JUNE.

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THE ARCHITECTURAL  
REVIEW: FOR THE  
ARTIST & CRAFTSMAN.

VOLUME ELEVEN.

JAN.—

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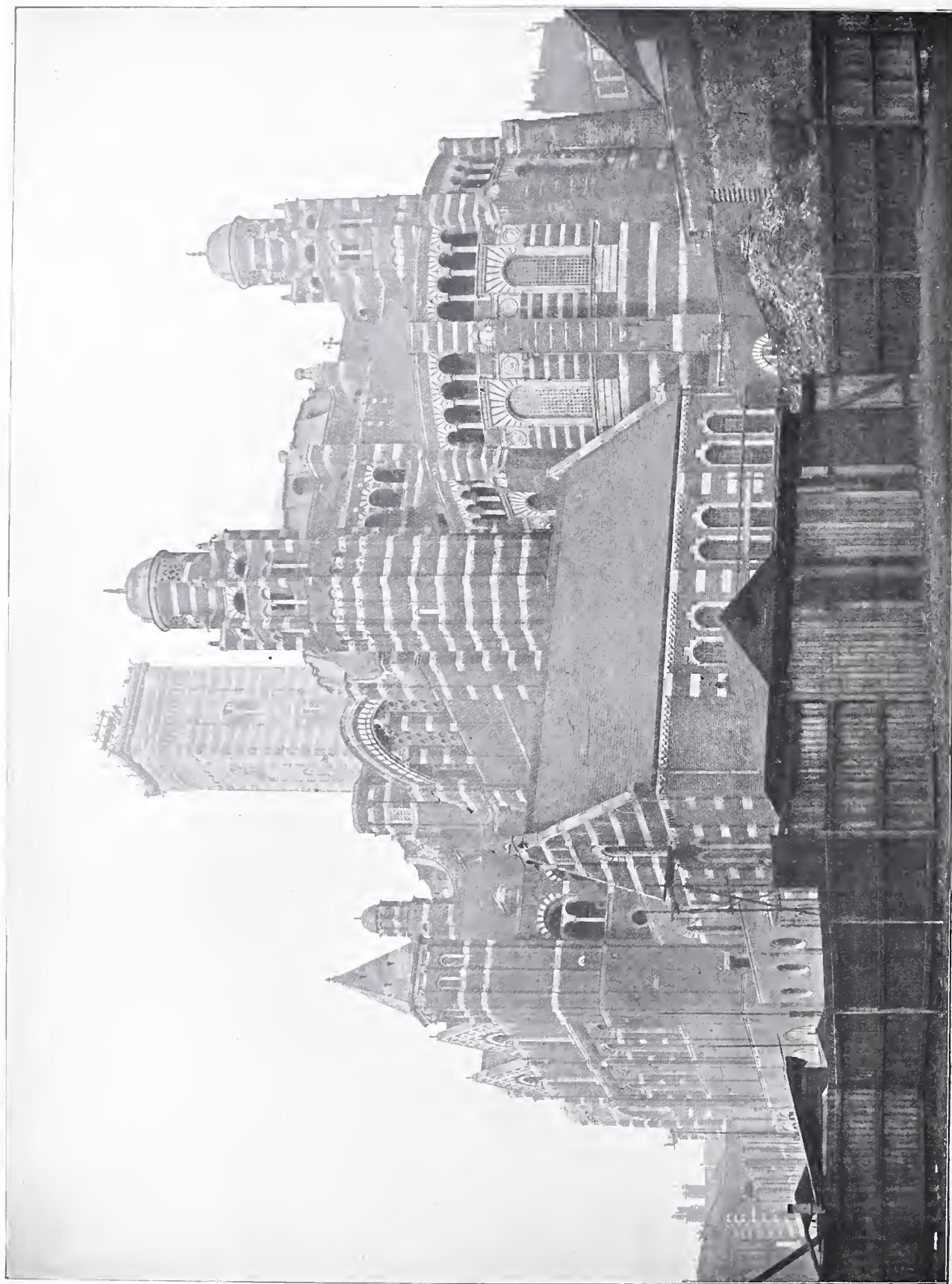
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WESTMINSTER CATHEDRAL FROM THE "SOUTH-EAST."  
J. F. BENTLEY, ARCHITECT.

*Photo : E. Dochree.*



# WESTMINSTER CATHEDRAL.

BY W. R. LETHABY.

THE largest church in London, excepting St. Paul's and the Abbey, is now, after eight or ten years of labour, rapidly nearing structural completion. Nothing but praise and congratulation is due to all concerned in this fine work, and nothing but good fortune seems to have attended its progress. The site was a wonderful space to find in crowded Westminster. The faithful have supported the scheme with loyal enthusiasm, and the work was confided into the hands of an architect of great gifts and matured powers, Mr. J. F. Bentley, who in turn has simply built his life into the church with unmeasured devotion.

In venturing to write of such a large and serious effort, directed by an artist of well-known power, it may be desirable to set down some principles for our guidance—data whereby the critic may himself be criticised; for the expression of merely vague preferences is in no sense helpful; and in art, as in everything else, he that judges is thereby judged out of his own mouth—"I like this;" yes, you like *that*. "I don't like that;" no, *you* don't like that; it comes to little more.

The "criticism" of architecture in England, produced by hundreds of square miles of printed page during the last century, was largely without result in checking the mania for designing, because it never had any principles behind its vague talk of originality, scholarship, symmetry, picturesqueness, proportion, accentuation, breadth, breaking-up, and such like babblement of a mere slang—"the cloud of sham technical twaddle which," (as Morris said), "was once the whole staple of art criticism."

If criticism is to justify its pretensions, and be of real service in guiding the current of art—and its true office is this of providing as it were banks of common sense against which gushes of mistaken enthusiasm may wash in vain—it should at least satisfy three conditions:—

I. It should offer a fair, and, as far as possible, sympathetic *exposition of the purpose* of any given work of art.

II. It should examine and weigh success or failure in relation to certain scientific and common-sense principles and *clearly stated canons of judgment*.

III. It should carefully analyse and *record the personal impressions* of the critic himself, who should above all be anxious to get rid of that vague non-knowing why we like or do not like a thing, which seems to be the chronic state of most of us. He should try to make of himself

a sort of test-tube and blue paper for examining the art-salts and acids submitted to his analysis.

The new Westminster Cathedral, whether fine architecture or not, is first of all a *building* homogeneous, simply seen, and directly constructed—monumental, as we say. Its larger parts cohere into organic unity, and it is set out on lines liberal and suave without unnecessary art-nooks and transparent pretences of spontaneous simplicity.

The scale is very large, the span equal, indeed, to the largest known, and the height ample. Subsidiary parts, like the baptistery and the side chapels of the Virgin and the Sacrament, are themselves large, but the main church carries them as proudly as a Liner carries little ships slung on davits.

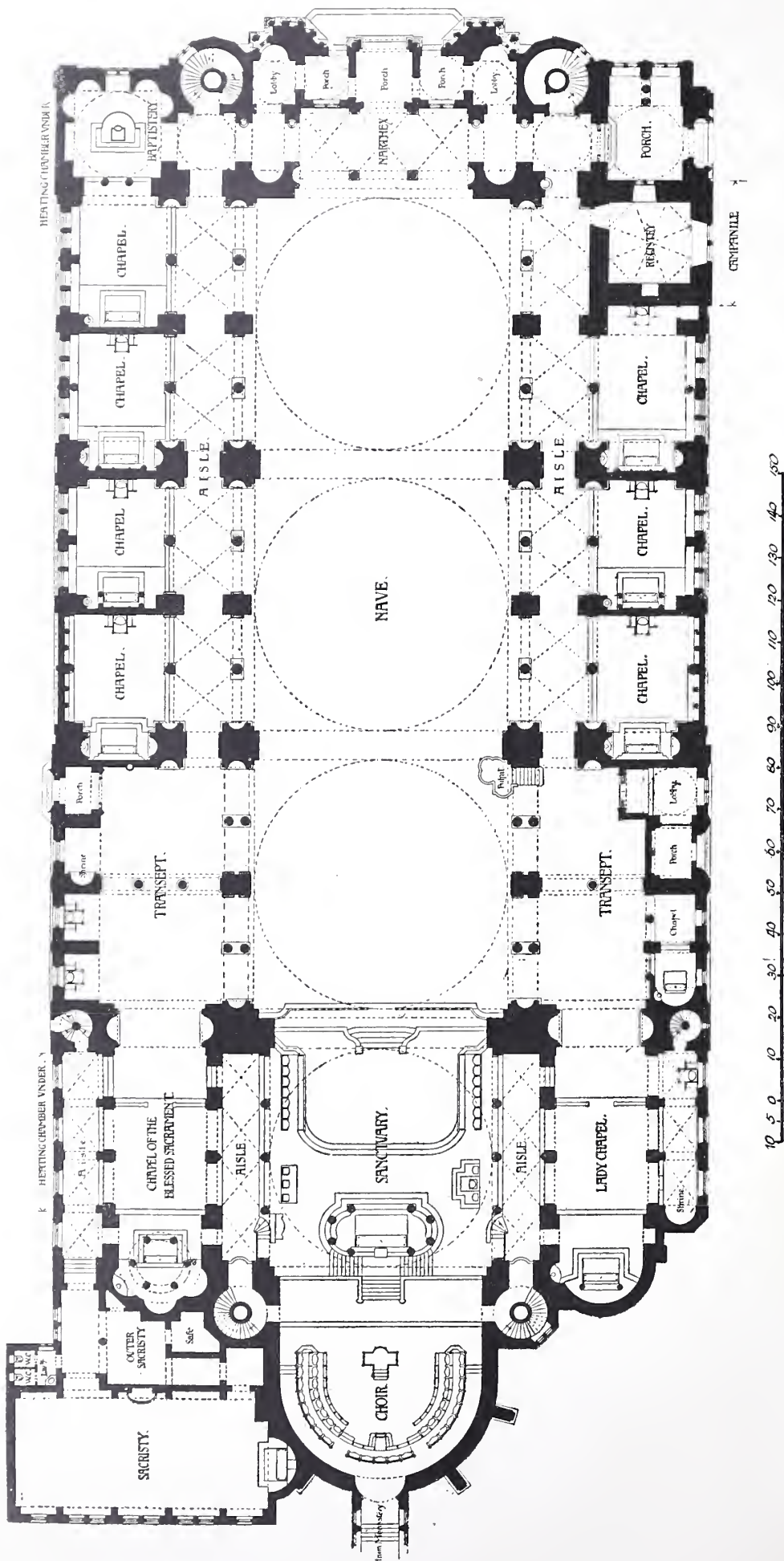
Every building properly and necessarily has its forebears, and this one, so far as its main dispositions go, seems to be based on Romanesque examples in the south-west of France and in Lombardy, and on such a Byzantine church as St. Irene, Constantinople.

The building is a domed basilica, having four domical bays, and an apsidal termination which contains the monks' choir. Under the apsis is a fine crypt, with relic-chamber projecting westward under the high altar. The east bay—next to the apsidal end with its tiers of seats—forms the raised presbytery, where will stand the altar and its baldachin. Out of the next bay westward open transepts. This and the two other domed compartments by the nave are each subdivided into two minor bays in the aisles. Along the sides runs a colonnade of monolithic marble columns supporting a gallery, and a similar arcade returns at the west end, forming a narthex. Beyond the aisles are chapels which extend the transverse measure to the same breadth as the transepts. The lighting of the central span of the nave is by large lunettes high up under the domes, and filled with a tracery of lattice-work. The dome over the altar differs from the rest in having sixteen windows piercing its circumference. The domes themselves are remarkably interesting examples of constructive art, being entirely formed of concrete without and within. The pockets of the pendentives are brought up to a level terrace, on which the domes seem to stand like inverted bowls on a table.

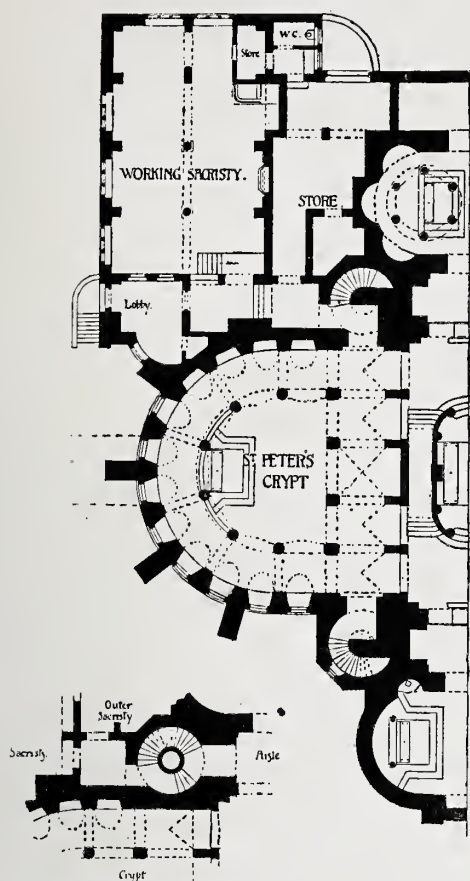
Above the level of the roof-terrace the domes are double, and formed of two concentric shells of concrete, having an air-space of some three or four inches between them. The outer casing is of concrete slabs bedded on ribs which rest on the inner dome proper. This shielding of the dome, while allowing a free passage for air and for any water which may get through, seems to be an



Westminster Cathedral.



GROUND PLAN.



PLAN SHOWING ENTRANCE TO SACRISTY FROM SANCTUARY AISLE

PLAN OF THE CRYPT, ETC.

admirable expedient, and in the truest sense original—an originality which is no caprice, but reaches out from the firm ground of necessity. This series of large graceful domes, rising out of the terrace-platform, is in every way a remarkable feat of building, done so simply and convincingly as to become a fine work of art. Throughout the church, indeed, the constructive ideas are finely conceived, and realised with great daring, assurance, and success. Other points which particularly appealed to me are: The masterly simplicity of the whole scheme by which a huge unit bay, of sixty feet square, four times repeated, and a noble apse, form the effective interior; the interweaving of the nave arcade with the mighty piers which stand within the curtain walls; the contrivance of treating the buttress-space thus formed as a second aisle, roofed above with a lean-to abutting the thrust of the nave cupolas; the doubling of the bays to the great squares, so that *outside* the weighted buttress masses come opposite the centres of the dome-thrusts; the simple service of the great stairs; the contrivance of the passage-ways across the transepts and at various heights of the building; the concrete vaulting of the aisles, which forms vast slabs of stiffening between the great pier masses; the selection and management of the materials, as,

for instance, the solidity of the masses of common brickwork; the direct ingenuity by which the thin facing is applied, one course of headers bonding with the backing occurring to four courses of stretchers; the large use of concrete, asphalt, terra cotta, and cast lead; the non-use of concealed structural ironwork; the monolithic marble columns.

Other dispositions for convenience and effective display are very fine, and amongst these I would especially call attention to the change in the dome over the crossing whereby light as from a crown is radiated over the high altar; the management of the transepts where, by means of a transverse colonnade, and large lunette above, the double space is opened up as one; the way the crypt is made visible from the presbytery by a series of arches; the colonnades supporting the singers' galleries right and left of the presbytery; the two *exedrae* which open as watching-chambers from the staircases north and south of the altar.

#### IMPRESSIONS OUTSIDE AND INSIDE.

As the outside is practically complete, and within the building is only an enormous brick and concrete shed, no better example is easy to find for the purpose of probing for ourselves the sources of satisfaction open to us in modern building. Without, one is made alert, curious, forced back on comparative criticism, inclined to carp, slightly wearied, it may be, by the astounding display of scholarship in what I may call decorative morphology.

These decorative forms done, by the very nature of modern workmanship, under immediate and exact direction, can only be vitalised by one man's mind and spirit, one man's fancy, one man's play; and I can only say for myself that, after all my amazement at the skill and scholarship lavished on the walls, I find myself untouched by any resistless appeal of sympathy or contagion of delight. In expression the ornamented exterior seems a little blind; but, let me hasten to add, this comes of the very necessity of the conditions of the problem.

Nothing can be proved in these subjects, and what I say here is but an exercise in essay-writing, unless it in some degree interprets truly the total expression of all the wealth of those building *signals for sympathy* which we commonly call ornament. The lesson of the highly ornamented exterior is, I suggest, that a mass of decoration needs to be the contribution of many free minds, and unless there is this human interest in ornamentation, a fine building is best left to speak its own appeal.

If beauty were a merely abstract thing, there are thoughts, contrivances, delicacies of fancy



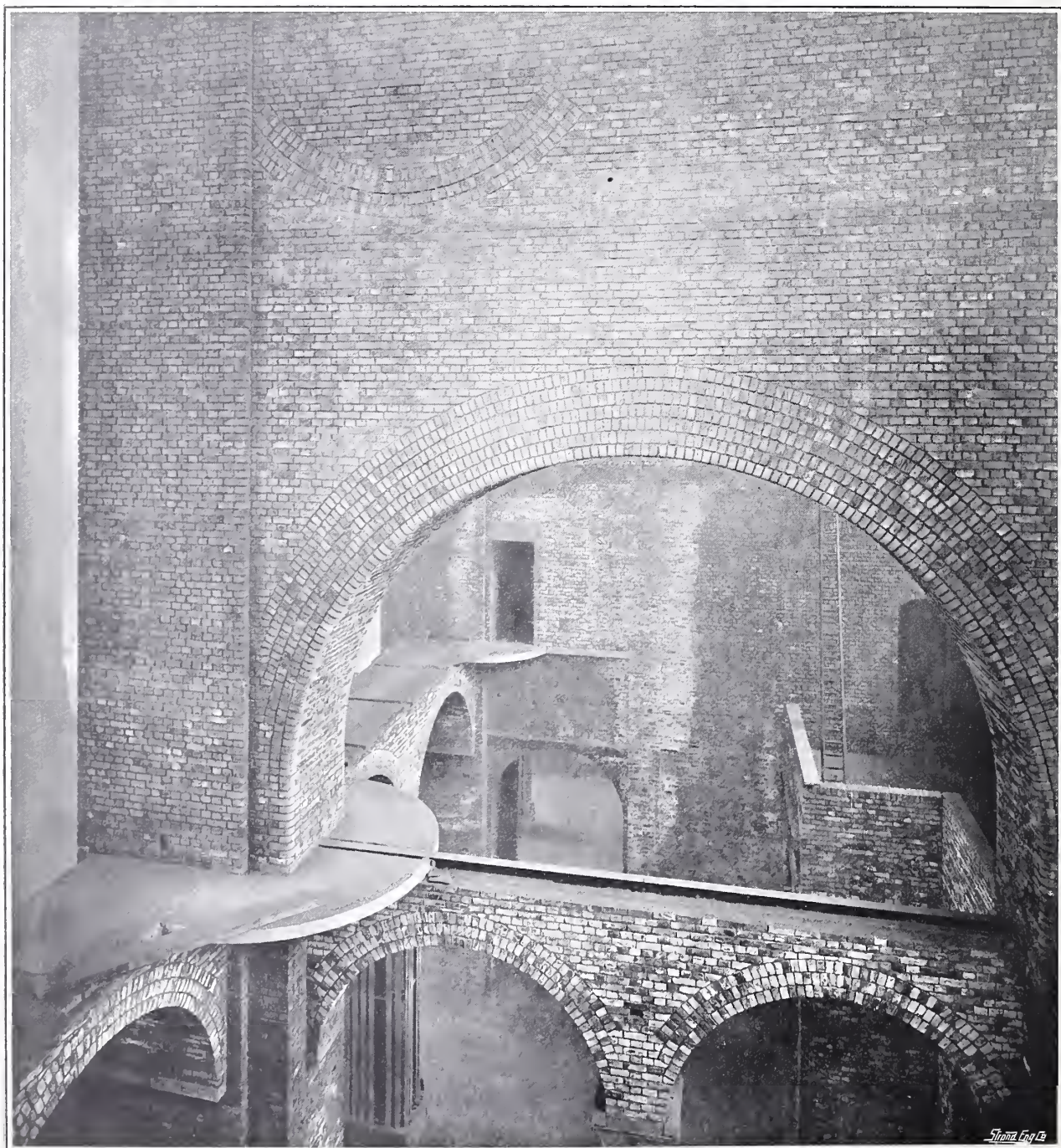
here which might give fortune to a hundred buildings. No expedient of a critical refinement is here neglected. The great tower which climbs 220 feet into the air has the entasis of a Classic column. The capitals are elegantly profiled like the earliest perfect Greek. The mouldings are purposeful, sharp, and refined. Everywhere is change, adjustment, variety.

Moreover, there is a certain universality—or, at least, synthesis—in the style, and every country and every age contributes its quota. Athens, Byzantium, Pisa, Bologna, Milan, Venice, the South of France, England's Gothic, the Renaissance of Donatello, the modern French of M. Duc (not Viollet), and the modern English of Philip

Webb—all these, and many more antecedents colour this complex result.

Inside all is different. You step over the threshold of the cardinal's door, and the instant impression is that of reality, reason, power, serenity and peace. Almost a sense of nature—the natural law of structure.

The great size of this reservoir of air at once frees our imaginations. The height and distances allow of that blueing of the atmosphere which turns it from mere nothingness into a visible entity—a portion of Space, a slice of Infinity, fit symbol of the Infinite. Indefinite æsthetic criticism is here out of court. If we would deal with such building as this is in its present state at



VIEW FROM WINDOW IN THE "NORTH" TRANSEPT, LOOKING DOWN.

Photo: E. Dockree.





GENERAL VIEW OF THE DOMES OVER THE NAVE, LOOKING "WEST."

Photo: E. Dockree.

all, we must attempt to deal with it in the terms of reason and demonstration. "I don't like that arch"—"That pier is too heavy"—"These columns are too slender": all these, and the like opinions, are irrelevant unless backed up by due evidence of structural failure or faulty adaptation of means to ends. The obvious sense and soundness of the structure here beats down all the mutually destructive opinions of experts in taste. Does not taste approve it? Then so much the worse for taste. In such a building the constructive and use problems are, of course, solved by the light of a certain generalised "artistic

insight," in what, for a moment, we may call scenic display; but this display itself is not a question of mere nerve vibration, it is based on unconsciously reasoned ideas of order, clearness, mystery, mastery, generosity, sweetness, pride, as definitely as every act and word of the rites to be here celebrated express like controlling, even if unrealised, motives. Every work of art is a confession of faith.

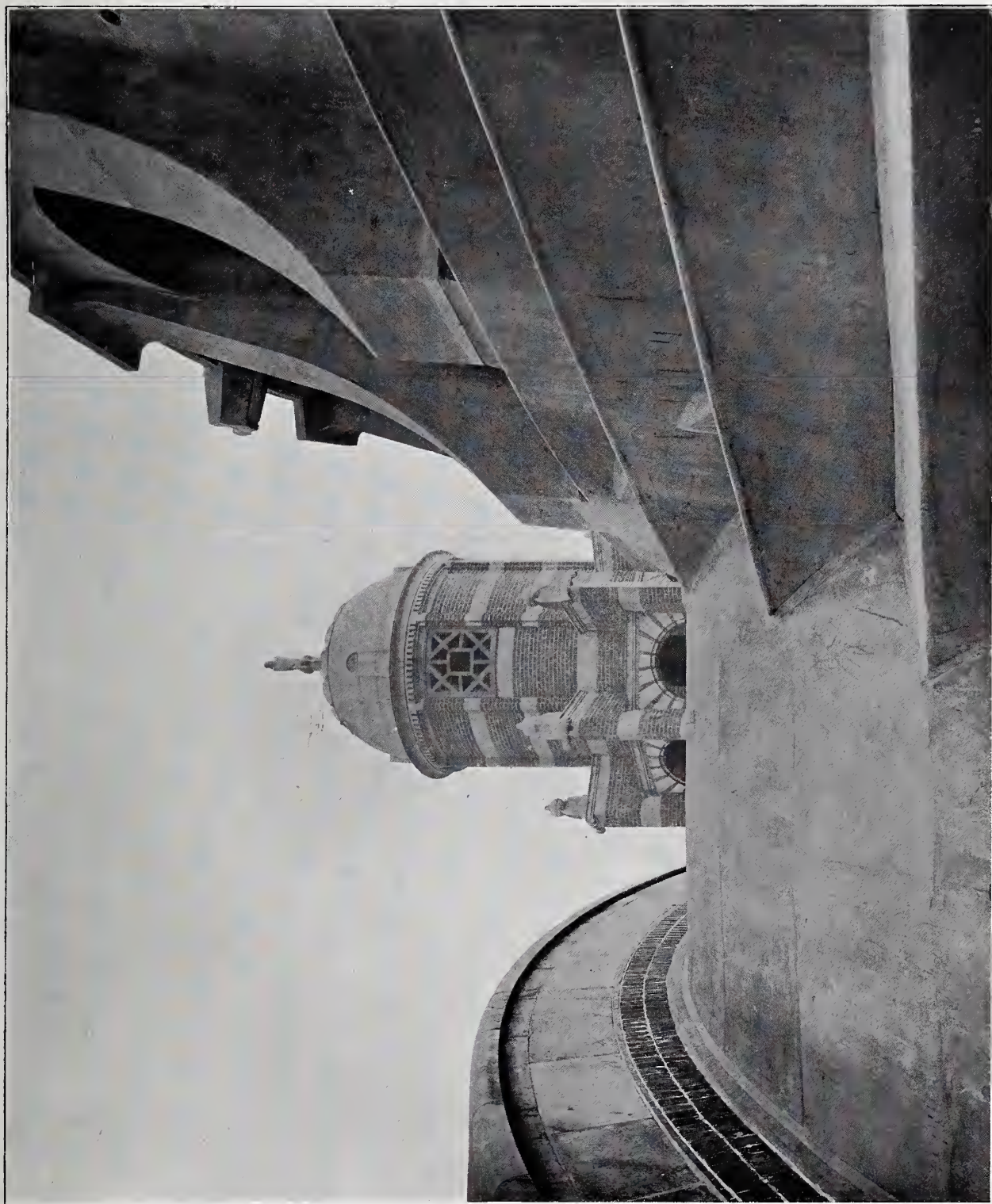
NOTE.—Westminster Cathedral is not regularly orientated, lying south-east and north-west instead of east and west. In describing the illustrations, we have used "north," "south," "east," and "west," as if the orientation were strict, treating the apse end as the east, and so forth.





GENERAL VIEW OF ROOF FROM THE "SOUTH-WEST"  
CORNER, LOOKING "NORTH."

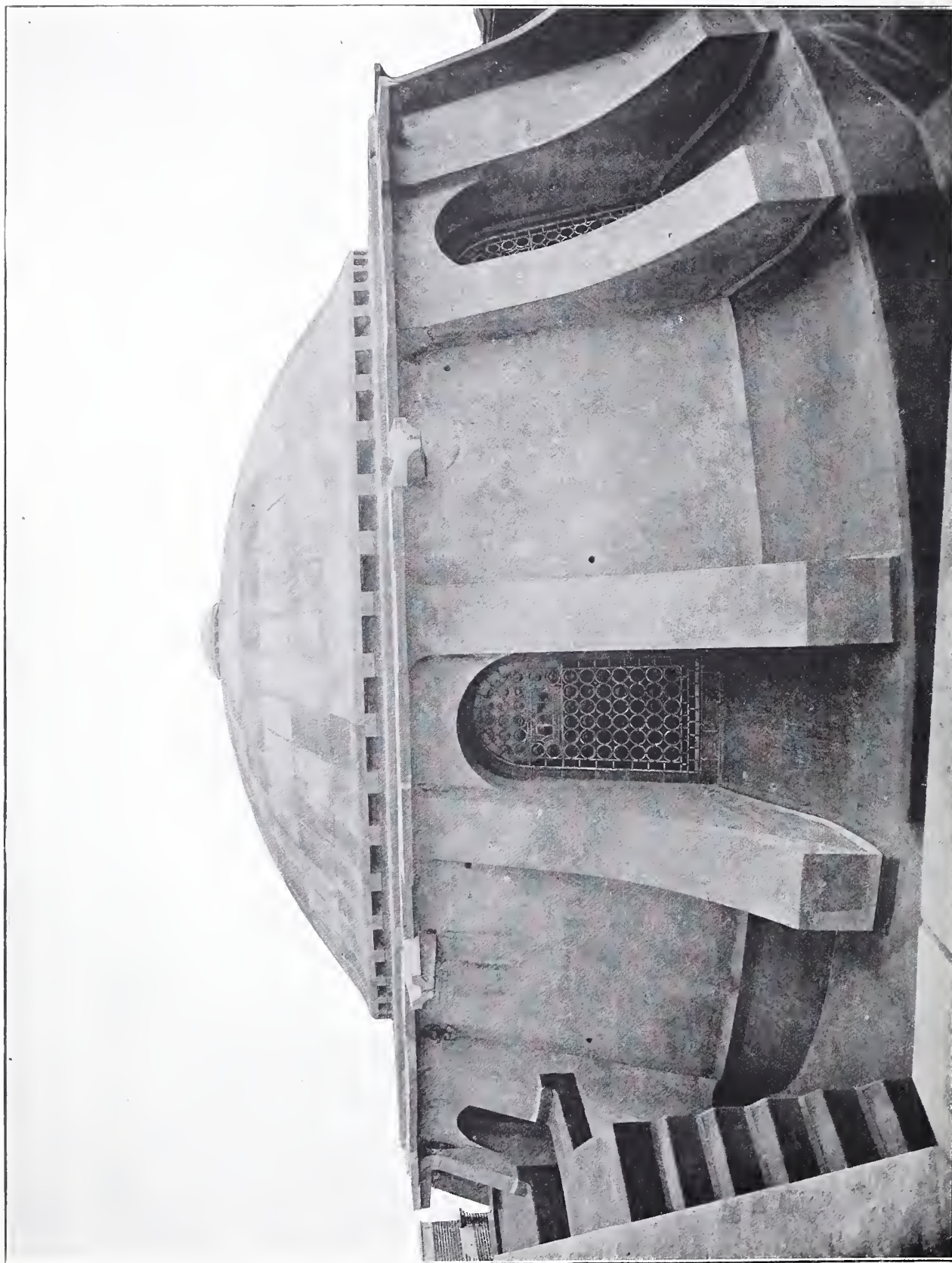
*Photo : E. Dockree.*



VIEW FROM THE "NORTH-EAST" CORNER OF THE NAVE, LOOKING  
"EAST" AND SHOWING STEPPING TO DOME OVER THE SANCTUARY.

*Photo: E. Dockree*





DOME OVER THE SANCTUARY, FROM THE "SOUTH-EAST" CORNER  
OF THE ROOF OF THE NAVE.

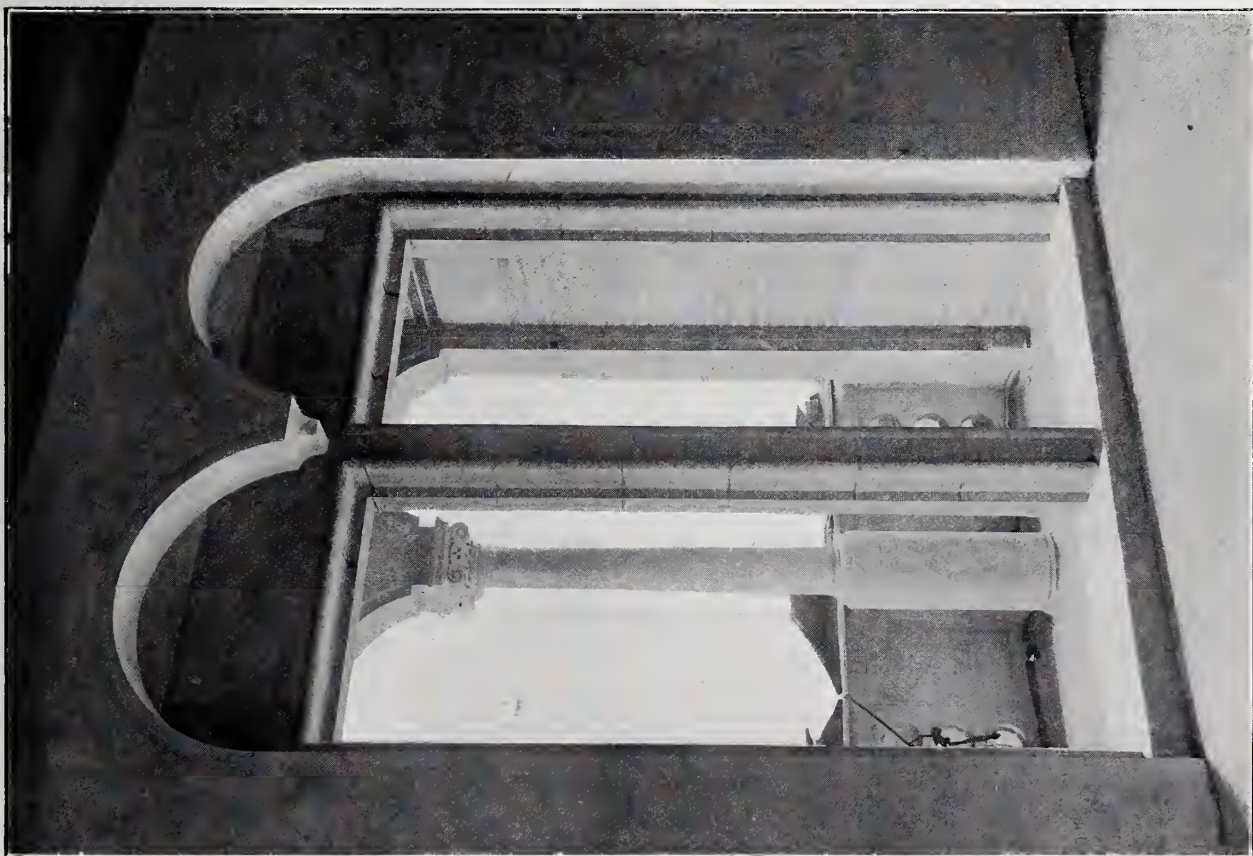
*Photo : E. Dochree.*





PANEL ON "NORTH" WALL OF THE SANCTUARY.

*Photos: E. Dochie.*



WINDOW OF ROOM OVER "NORTH-WEST" PORCH.





THE APSE, FROM THE "SOUTH-EAST," SHOWING  
THE SACRISTY ON THE LEFT.

*Photo : E. Dockree.*





"SOUTHERN" HALF OF THE "WEST" WINDOW OF  
THE NAVE, FROM THE ROOF OF THE PORCH.

*Photo: E. Dockree.*





VIEW OF THE "NORTH" TRANSEPT AND THE SANCTUARY.

*Photo : E. Dockree.*





GENERAL VIEW OF THE NAVE,  
LOOKING "EAST."

*Photo : E. Dockree.*







THE "NORTH" TRANSEPT, FROM THE NAVE.

*Photo : E. Dockree.*





BAY ON THE "NORTH" SIDE OF THE NAVE.

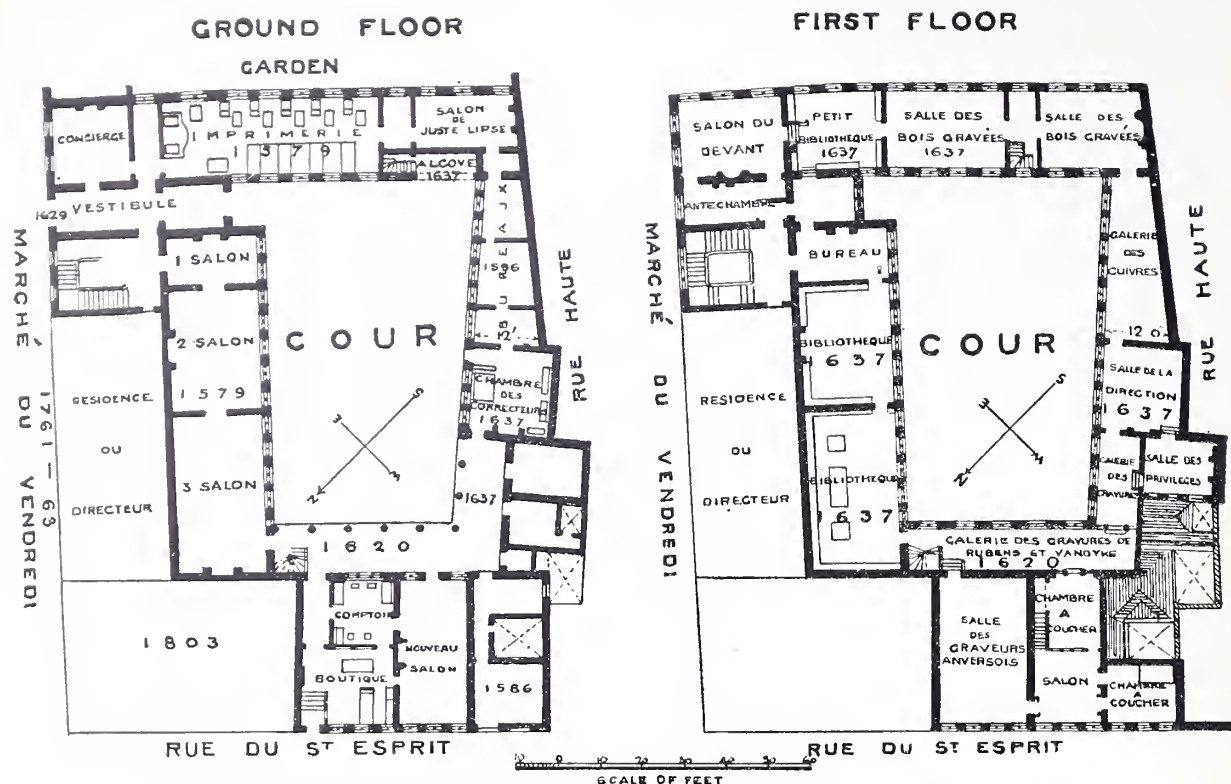
*Photo : E. Dockree.*





THE CRYPT.

*Photo : E. Dockree.*



PLANS OF THE PLANTIN MUSEUM.

## THE PLANTIN MUSEUM, ANTWERP. BY R. PHENÉ SPIERS.

CHRISTOPHER PLANTIN, the founder, in 1579, of the great printing establishment in Antwerp now known as the Plantin Museum, was born near Tours on the Loire in 1514. He studied in Paris, and was first apprenticed to a printer in Caen; after his marriage in 1545 he returned to Paris, where he set up as a binder. In 1549 he emigrated to Antwerp and there continued the same business; owing, however, to an accident when he was severely wounded by a sword cut, he gave up binding and returned to his first craft. His first Bible was printed in 1559. Three years later he printed a dictionary in four languages. In 1569-73 he printed the famous Polyglott Bible in five languages and eight folio volumes: in the publication of this work he was assisted by Philip II. of Spain, who advanced £2,000 towards its cost. The title of Royal Printer, "Archiprototypographus Regius," was also accorded to him, as well as the privileges of printing the breviaries and missals for all countries belonging to the Spanish monarchy, privilege which were further substantiated by a brief obtained from Pope Pius V. This may be said to have been the foundation of the future wealth which accrued to Plantin and to his successors.

Plantin had no sons, but his second daughter married Jean Mœretorf or Moretus, to whom, on

his death in 1589, he left his printing establishment. Jean Moretus continued the business till his death in 1610, and was succeeded by his sons, Balthazar and John; one of the clauses in his will laid down that in case of the death of any son, the house was to be left to the most worthy member of the family. Balthazar II. (son of John) succeeded, followed by his son Balthazar III. (who was ennobled by Charles II., King of Spain), by Balthazar IV. and his brother Jean Jacques, and by the sons, grandsons, and great-grandson of the latter, the youngest of whom—Edward Moretus—sold in 1875 the building and all its contents to the town of Antwerp for £50,000, and in June 1877 it was opened as the Plantin Museum.

By the middle of the seventeenth century a large fortune had already been acquired \* which

\* In 1637, Balthazar published works of the value of 115,000 florins, equal to about £30,000 of our day. These were, however, the happier days of the house. In earlier times Plantin was almost ruined by the expenses of the establishment, and between 1570 and 1577 he had to sell his property in Paris and Leyden to meet the heavy cost of the paper on which his books were being printed. Before settling down definitely in the property which he acquired in 1570, he had hired in 1576 and occupied a house in the Rue Haute, overlooking the garden he eventually bought. Shortly after his entry into occupation a mutiny broke out amongst the Spanish soldiers, and for three days the town was given up to pillage. In order to save his own property he was obliged to buy off the invaders, and this unforeseen expense crippled him so much that he left the house in the Rue Haute and occupied the house at the back of the garden. The property sold him in 1579 is described in the inventory as "Maison avec porte cochère, salon, jardin, et remise." The house with the gateway was probably that now on the site of the three salons with the entrance passage into the



enabled its possessors to hold high rank in Antwerp, and the Moretus family occupied frequently the position of Burgomasters of the town. About the commencement of this century the privileges were taken away, but printing of some sort would seem to have been carried on till 1867, when, after a period of 312 years, the Plantin printing house ceased to exist. This accounts for the extraordinary preservation of the presses and type, and for the retention of all the stock-in-trade, including the books, copper plates, woodblocks, 70,000 prints, portraits of the members of the family by Rubens, Vandyke, and the great painters of each period, and lastly, all the rich furniture of the mansion, the greater portion of which has now been brought into the museum.

Plantin, as we have stated, commenced business as a printer in 1549; owing to its rapid development after the privileges conferred on him, he was obliged to search for larger premises, and he purchased in 1579 a portion of the site now covered by the museum (Fig. 1),\* viz., that which is now covered by the "Imprimerie," or printing establishment, the "salon" of Juste Lipse (his coadjutor and the professor of his children), the "bureaux," and the three "salons" on the north-east side of the court. It is probable that the three latter were rebuilt between 1637 and 1640, and that they occupy the site of the original house which is said to have been on the further side of a garden with entrance from the Rue Haute and a passage through to the Marché du Vendredi.

The first buildings erected by Plantin were those of the Imprimerie and the salon of Juste Lipse, and these still retain their ancient ceilings and chimney-pieces. Shortly afterwards he built three houses in the Rue du St. Esprit to which he gave the names of the Iron Compasses (the shop), the Compasses of Wood, and the Copper Compasses. Over the principal entrance to the establishment in the Marché du Vendredi he placed the sign of the Golden Compasses which his

former establishment bore. It was the custom in those days to affix a sign over every shop, and this practice is still adhered to in Belgium, Holland, and other parts of Europe; in England it is almost confined now to public-houses.

A house in the rear of the three houses built in the Rue du St. Esprit was purchased in 1620, and the open arcade and the galleries over were then built by Balthazar Moretus. The three bureaux on the south-west side of the court were built in 1596, and thus form a transition between the early work of the sixteenth century and that constructed by Balthazar Moretus and others in the seventeenth century. In 1637 was built the block containing the correctors' room on the ground floor, and the Salle de la direction and Salle des privilèges on the first floor, with the arcade at the south-west angle. This was joined to the arcade built in 1620, with which it accords in style. In the same year, 1637, a second story was added over the Imprimerie, the salon of Juste Lipse and the alcove on its north-east side, thus completing the four sides of the court. The block facing the Marché du Vendredi was entirely rebuilt in 1761-63 from the designs of the architect Englebert Baets,

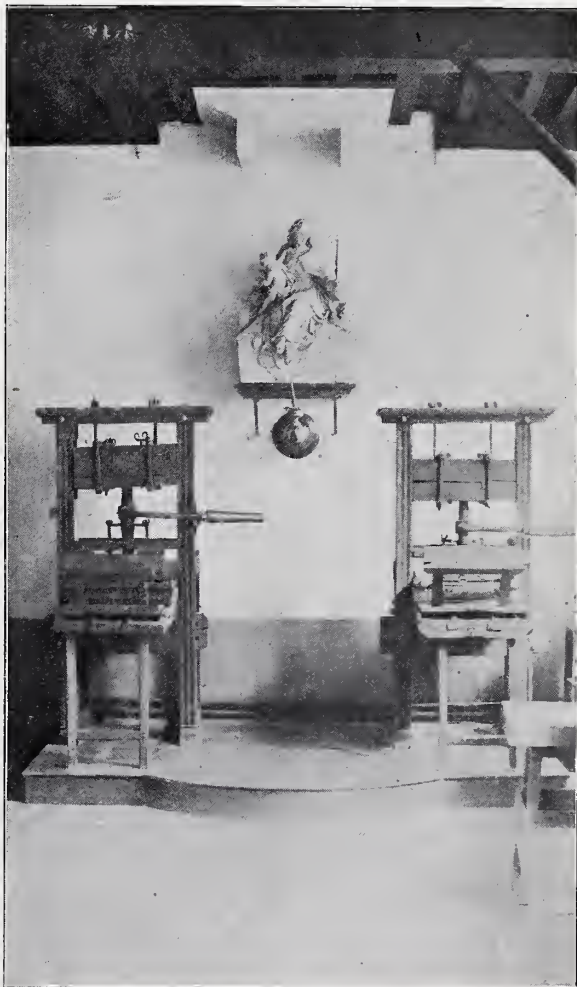


FIG. 2.—ANCIENT PRESSES OF THE SIXTEENTH CENTURY.

Marché du Vendredi, and the "salon et remise" may have been on the site of the Imprimerie. At subsequent periods he sold other properties acquired, all of which at a later time were repurchased by the Moretus family. His collection of books was not transferred to the Plantin House till Balthazar II. built the fine suite of rooms over the three salons in 1640.

\* The plans here reproduced represent the property sold to the town of Antwerp, and the dates inscribed thereon apply to the continual acquisitions made by Plantin and his successors of the surrounding property. Those portions of the plan on which the names of the rooms are inscribed represent the public rooms of the museum, to which alone access is given. So far as these rooms are concerned, it would seem to have been the desire of the Moretus family to retain as far as possible the original design of the first period, and this intention has been adhered to by the authorities of the town, when making those changes which were necessitated by its transformation into a public museum.

and finally the property at the angle of the *Marché du Vendredi* and the *Rue du St. Esprit* was rebuilt as a private house in 1803.

The principal entrance to the printing establishment, now the Plantin Museum, was from the *Marché du Vendredi*, which was rebuilt in 1639. Above it is the famous cartouche in stone, designed by Rubens,\* and carved by the sculptor, Artus Quellin. Passing through into the great court the *Imprimerie* is on the left-hand side, with the salon of Juste Lipse beyond, dating from 1579. Opposite are the bureaux, built in 1596; beyond, the correctors' room and arcade, completed in 1637; at the end of the court, the arcade, with galleries over, built in 1620; and on the right the three salons, which occupy, as we have supposed, the site of the original house.

presses above referred to, there are only four printing presses. As in 1575, however, before Plantin came to this establishment, he is known to have been using fifteen, some other rooms, probably part of the original house, were used. The *Imprimerie* is lighted on the south-east side from the courtyard, and on the north-west side from a garden, a portion of the original property bought in 1579. In the small room beyond are some of the ancient steel dies and copper moulds of type, of Hebrew characters, German, Greek, and other languages.

Juste Lipse was a famous Latin scholar, and many of his works were published by Plantin and Balthazar Moretus. The room to which his name is attached is the oldest living-room in the museum, and retains its ancient chimney-piece,



FIG. 3.—CORRECTORS' ROOM.

In the *Imprimerie* still remain *in situ* the printing presses and type tables just as if the workmen had only gone away to dinner. And at the end of the room are placed on a platform the two first presses employed by Plantin (Fig. 2). These were preserved by the Moretus family as precious relics. Over these two presses on the wall is a fine terra-cotta figure of the Virgin, of the seventeenth century. In this room the printing was carried on for close upon three centuries, viz., from 1579-1867. Including the two ancient

wainscoting, and wall covering of Cordova leather.

Passing through the bureaux, the ancient offices of the establishment, we enter the correctors' room (Fig. 3), one of the most interesting in the building, because it preserves the screens, tables, and bookcases of the period—1637. There is also the old chimney-piece with its coved corbelling forming the trimmer-arch of the fireplace in the room above. This characteristic of chimney-pieces of the period might well again be adopted as a natural and a decorative way of terminating the chimney-breast. The entrance doorway was carved in 1638 by Paul Dirickx. In a case on the table are left the last MSS. and proofs revised by the correctors of the establishment.

Thence we pass through into the open arcade,

\* The device consists of a central shield, with a hand coming out of clouds holding a pair of compasses and a circle traced, on which is written, "Labore et Constantia," and this shield is supported by Hercules on one side representing labour, and a female figure on the other representing Constancy or Steadfastness.



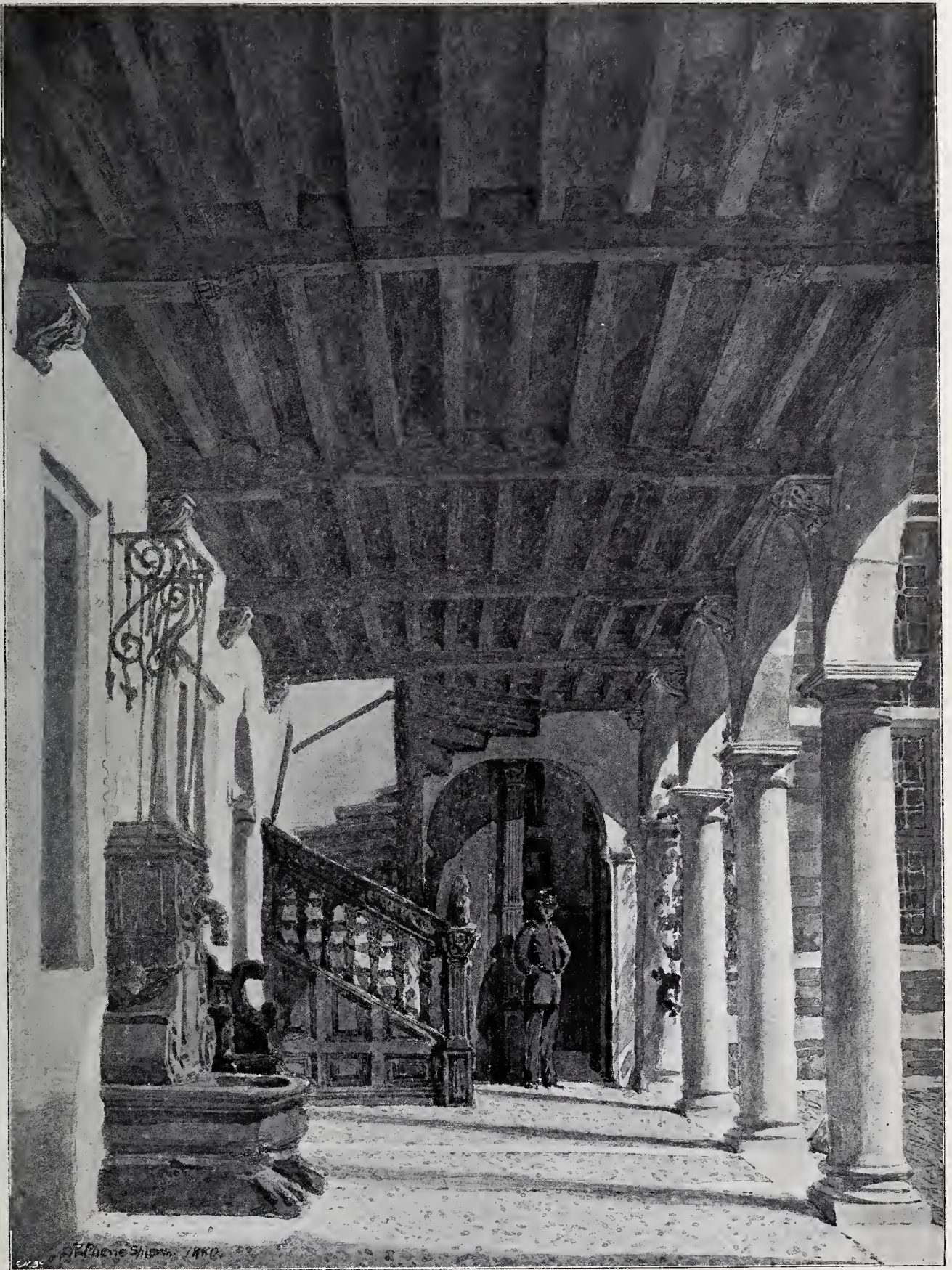


FIG. 4.—ARCADE AT NORTH-WEST  
END OF COURT.

*From a Water-Colour Drawing  
by the Author.*





FIG. 5.—THE SHOP.

which forms one of the most picturesque features of the building. At the back of this arcade is the bronze pump executed in 1620 (Fig. 4), and the principal ancient staircase of the building, on the newel\* of which Balthazar III., when he was ennobled by Charles II. of Spain, placed his coat of arms with those of his wife, Anne Marie de Neuf. Between this staircase and the pump is a passage leading to the most interesting room in the museum, viz., the shop (Fig. 5), perhaps the only ancient example in existence which has preserved its furniture and stock in trade, consisting of examples of many of the principal works published by the firm. The floor of this shop having been raised to the level of the court, and there being no room in the narrow street to have an external flight of steps, these are placed within the entrance door. The ancient counter and the book-shelves at the back containing the works published by the house, for the most part missals and other religious publications, are still to be found there as of old. The exclusive right of publishing these works lasted for over two centuries, viz., from 1573 to 1800, when the privileges were annulled by the King of Spain, who ordered that no works of a religious nature should in future be imported into Spain. Close to the window is the scale in which were weighed the coins of all countries, ducats of Spain and

Italy, crowns of France, sovereigns or possibly guineas of England, gold florins of Cologne, rix dollars, écus, and many more. These would at the close of the day or week be weighed and entered in the account books, reduced to their money value in florins. At this time clipping of coins was constantly practised, so that the weight of each piece was an important element in its value.

For the small or rarer publications a glass cupboard was provided at the back. Beyond the fact that editions were constantly sold out, and that therefore the books exhibited most frequently underwent change, and that from time to time a dusting of the collection has taken place, there is probably but little alteration in the aspect of the stock in trade. In the rear of the shop, separated by a glass partition from it, is the counting-house with its desks and stools, lighted chiefly from the large window under the arcade.

Through a doorway at the back of the shop we enter a room known as the "nouveau salon," though it is one of the oldest in the museum. It possesses a fine marble chimney-piece of the sixteenth century, and its walls above the wainscoting are hung with fine old Flemish tapestries in rare preservation; a Flemish buffet of the seventeenth century stands between the two windows, and a Dutch cupboard opposite the chimney-piece. The doorway leading to the court is enclosed in a rich design of the sixteenth century, with columns or pedestals carrying a

\* The newel consisted of a square post with Ionic pilasters on each side, with richly-carved head and a lion sitting erect on same, holding a shield with the coat-of-arms on it. This was carved by Paul Dirickx.



pediment, and various enrichments all carved in wood.

Returning into the arcade on the east side we pass into the three "salons." We have before suggested that part of these, or of the earlier building, may possibly have been used for printing purposes. These rooms have now been fitted with cases to hold the artistic treasures of the museum, viz., the original drawings of all the great artists who worked for the establishment. The windows of these rooms were all replaced in 1763 with the great sashes of the time; these have been taken out, and mullions and transoms copied from the old work substituted the whole being glazed with lead lights. There would seem, however, to have been incorporated some of the old roundels taken from other parts of the establishment. The walls also are hung with old tapestries which may have been there in ancient times.

In the third salon, which we first enter, over the door is the commemorative inscription, "22 June, 1579, purchased by Plantin. 19 August, 1877, opened as a museum." Here are hung seven portraits (some of them posthumous), painted by Rubens between 1616 and 1636, of the Moretus family, and others connected with the establishment; a picture by T. Willebords Bosschaelt, of Balthazar Moretus I., on his death-bed, and two portraits by a painter whose name is not known, one of Madeleine Plantin, a second daughter, and the other of Gilles Beys, her husband. Besides these are numerous other paintings by well-known Flemish artists. The chimney-piece in this room is the original one of 1640 restored. In the cases are exhibited two volumes of a manuscript by Froissard, written in the fifteenth century, for the Montmorency family; an illuminated Bible, dated 1402, in two volumes, the work of some German artist; numerous other manuscripts and early-printed books; some of the rare "privilege" documents accorded to Plantin from Philip II. of Spain, 1568; from the Cardinal Granville, 1572; a letter from the Duke of Savoy, asking Plantin to come and settle in Turin, 1581; other private letters, and Plantin's will.

In the second salon a new chimney-piece occupies a position which was formerly an entrance door from the Moretus' residence. This chimney-piece and all the fittings are from the designs of Mr. P. Deus, one of the Government architects of the town. It is, in fact, so completely in harmony with the ancient work in the museum that it was only by a careful study of the work published by the Director of the museum, Maxime Max Rooses, that we discovered it was modern.

Above the fireplace hangs the portrait of

Plantin (Fig. 6) painted in 1578 and attributed to Francis Pourbus the elder.

There are two other portraits of Plantin in the museum, one a posthumous example by Peter Paul Rubens (1616 and 1636). The same executed ten or twelve other portraits (some posthumous) of the Moretus family and others connected with the establishment. Among the original drawings exhibited in these galleries are examples by Martin de Vos (1582-88); by Adam van Noort (the master of Rubens) executed in 1631 and published by the family in 1634, and by N. van der Horst (1632). There are nine drawings by Rubens, one of which formed the frontispiece to the works of Juste Lipse; fourteen drawings by Erasmus Quellin, the pupil of Rubens (1639-41), and a drawing made for Plantin in 1587 by Crispijn Van den Broeck, engraved afterwards by Jerome Wierickx. In the third salon is a large number of fine manuscripts of the tenth, fifteenth, and sixteenth centuries, which were acquired by the family between 1590 and 1650, and some of the finer impressions of the earlier works published in the Plantin Press.

We now enter the first "salon," which is hung with ancient Flemish tapestries, splendid in colour, but apparently imported here from a larger room, as they have been cut to fit in. Here is another inscription in Flemish and French recording the purchase of the museum,



FIG. 6.—PORTRAIT OF PLANTIN. ATTRIBUTED TO POURBUS THE ELDER.



and the name of the Burgomaster, Monsieur Leopold de Wall, during the period of whose office the museum was purchased, to whom and to whose colleagues the town of Antwerp is indebted for the acquisition and for its transformation into a public museum. The chimney-piece is the original one, and over it hangs a picture representing one of the ancient fêtes of Antwerp, painted by Alexander Casteels, and transferred there from the Hotel-de-Ville.

Passing now into the courtyard, the illustration (Fig. 7) shows better than words will describe the quiet but characteristic style of its architecture. In the centre of the panel facing the south-east

left-hand side of the court (Fig. 7) will be seen the vine which was planted in 1640 by Balthazar II., and which now adds considerably to the picturesque effect of the court. It will be noted that the only part of the building which has two upper stories is that above the arcade, the foundry occupying the second floor.

We have now made the tour of the ground floor; returning to the vestibule we ascend the grand staircase which forms part of the block built in 1761, and keeping the same order we pass into the "salon du devant," a room which may have served as the audience chamber of the Moretus family.

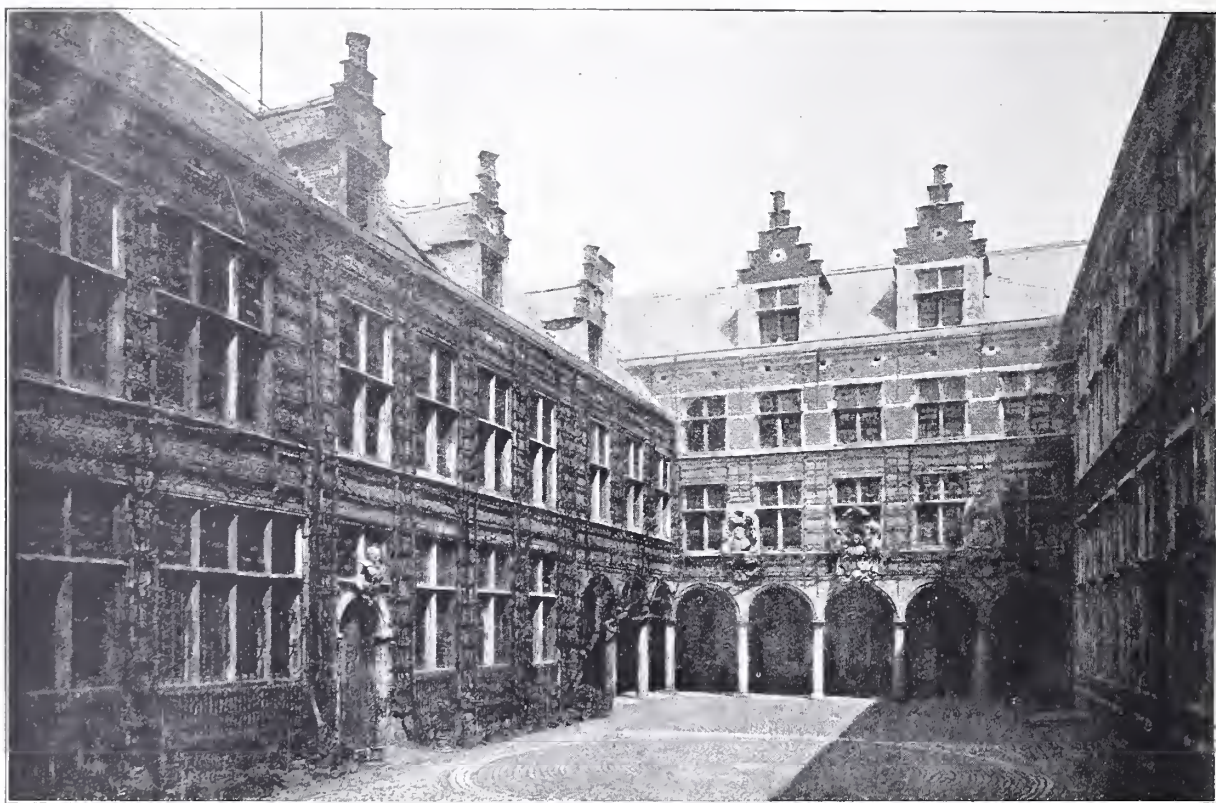


FIG. 7.—THE COURT.

and over the arcade is the fine portrait of Balthazar II. in a cartouche. In the cartouche on the right is that of Jean Jacques Moretus (Fig. 8), and in that on the left of Balthazar IV. A fourth bust of Balthazar III., sculptured by J. C. de Koch, is placed above the original entrance to Salon I. (now walled up), opposite the first window of the "Imprimerie."

The bust of Balthazar II. was executed by Pierre Verbruggen the younger. Other busts in the court are those of Jean Moretus, over the door entering the correctors' room (Fig. 7); of Plantin opposite, on the wall of the second salon, and of Juste Lipse over the room bearing his name. All these were posthumous busts executed for Balthazar I. in 1622 by Hans van Mildert. On the

The ante-chamber of this room contains in cases the more remarkable specimens of early printing; rare editions of works which Plantin and his successors acquired for the purposes of their business.

A Latin Bible, known as the Bamberg Bible, ascribed to the year 1458, about ten years after the invention of printing.

Cicero de officiis, printed at Mayence 1466.

Ovid, printed in Venice 1474.

Æsop, printed at Antwerp in 1486 and illustrated by wood-blocks.

The Polyglott Bible of the Cardinal Ximenes, printed at Alcalá in 1517. In 1567 that work had become very scarce, and Plantin





FIG. 8.—NORTH ANGLE OF COURT.

*From a Water-Colour Drawing  
by the Author.*



desired in consequence to publish a more complete edition.

The Decrees of the Council of Trent, one of twelve copies printed and corrected and signed by the Secretary of the Council; And other rare editions.

In the "salon du devant" are cases containing a collection of Chinese and Japanese porcelain vases. As these were obtained through the Dutch in the seventeenth century, many of the latter must have been among the first exports; for the Dutch, who alone possessed the privilege of trading with Japan, were not allowed to settle in the Island of Deshima till the year 1636. There is also in the room an Italian cabinet of fine design and in perfect condition.

Descending five steps we enter the "Petite Bibliotheque." It might be noted here that in consequence of the different levels of the first floor (owing to the fact that the ground-floor rooms were built at different periods, and that their height depends somewhat on the size of the rooms) one is continually ascending or descending small flights of from three to five steps (Fig. 9). These are always provided with small balustrades

of varied design, giving the most picturesque effect to the interiors. We believe we are right in saying that previous to the acquisition of the museum in 1867, the only painter who had been allowed to paint and to study there was the Baron Leys. Since then it has afforded an endless series of subjects for the *genre* painter who finds here in actual existence those backgrounds for sixteenth and seventeenth century subjects, the pictorial effect of which it is difficult to realise when painting from specimens of carved wood-work or leather hangings imported into the studio.

The small library contains duplicates of the works in the principal library; but in small cases are to be found here various documents connected with the establishment, such as accounts and a series of works in manuscript or partially set up but never published, and a large number of letters of distinguished persons—artists as well as writers. From the year 1555 to 1865 all the important letters and documents which related to the history of the Plantin firm were carefully preserved. All the account books, especially those referring to the payment of their employés, the correctors, the printers, binders, engravers, and type-founders, the memoranda of the letters edited by Plantin and the Moretus, the inventories made from time to time, marriage contracts, wills, diaries, accounts of journeys, and private accounts, all have been retained, so that the historian of the future could find here the material wherewith not only to write the complete history of the Plantin printing establishment, but to deduce therefrom the rates of wages in the last three centuries and to describe the interesting experience of foreign travels in old times.

The next two rooms on the south-east wing are called the "Salles des bois gravés." The museum possesses more than 10,000 wood-blocks, prepared to illustrate the various works published by Plantin and his successors. Some of these are exhibited in the two rooms we are now passing through.

Besides wood-blocks drawn by Rubens and Peter Van der Borcht, are alphabets of the sixteenth and seventeenth centuries, ornamental capitals, the several marks of the Plantin printing firm, designed and cut by various artists. The plans of towns made for the first edition of the "Description of the Low Countries," published in 1567, coats of arms, illustrations of works on Botany—one work alone of Dodoens, Clusius and Lobel having 2,191 plates, frontispieces, borders, etc. A map of Flanders drawn by the geographer Gerard Mercator, and a bird's-eye view of Antwerp as it existed in 1565, are two unique specimens of their kind. In the second room are



FIG. 9.—GALLERY OF ENGRAVINGS.



other examples, and here there is a fine chimney-piece sculptured by Paul Dirickx in 1640, and originally in the principal library.

The next room, "Gallerie des cuivres," is devoted to copper plates, of which the museum possesses over 2,700. Those exhibited are drawn or engraved by Peter Van der Borcht, André Pauwels, C. Galle, Ch. de Mallery, Erasmus Quellin, Ortellus, and Hogenberg of Cologne.

The director's room, "Salle de la Direction," (Fig. 1) built in 1637, retains all the wainscoting, leather hanging, chimney-piece, and richly carved doors of the period. Six portraits of the family are hung here, and the original table and other furniture, including a fine cut-glass chandelier, are retained in this room. The chimney-piece was carved by Paul Dirickx, to whom we have before referred.

The "Salle des Graveurs Anversois," over the shop and counting-house, the rooms adjoining over the *nouveau* salon, and a bedroom over the room dated 1586, now occupied by Justin's residence, are dated 1620 on the plan, that being the date at which these rooms were fitted and decorated, though they are in the three houses built by Plantin in the Rue du St. Esprit in 1580-1586. The "salon" and the two bedrooms are among the most perfect in their decoration and furniture. The walls are hung with gilded leather above the dado; on the side through which we enter the room is a descent of two steps protected by balus-



FIG. 11.—FOUNDER'S WORKSHOP.

trades, with rich doorframe and entablature over. On the wall opposite are two doorways leading to a bedroom. These and the spaces between them are all enclosed in the frontispiece, with detached doric columns on pedestals all richly carved carrying the entablature across. Between these two doorways is hung a portrait of Edward Moretus, the last proprietor of the establishment; this was painted in 1879 by Joseph Delin. The three windows occupy the whole of the north-west side of the room, and as these windows form part of the first house built, some description of their design might be given here.

Externally these three windows are each divided by a mullion and transom in stone, the latter about two-fifths down the height of the window. The upper part is glazed with lead lights let into the stonework. In Belgium, as in Holland, when such windows have a sunny aspect, silk curtains are hung inside which can be drawn across. The lower portion is fitted with wooden glazed casements, each casement being divided by a wooden transom, and each subdivision is fitted with light folding shutters hung to the casement itself. The casement fasteners, those of the shutters and the hinges to same, are all in white metal of rich design. The dado, about 3 ft. high, runs straight through without any break under the windows. The fourth side, opposite the windows, has a glazed partition with three windows in the centre and a doorway on each side, one opening to the bedroom beyond, the other to the staircase leading to the foundry above. Between the doors and the



FIG. 10.—RUBENS' ENGRAVINGS GALLERY.



central compartment are richly carved Ionic pilasters, which carry a large framed panel on which are inscribed the principal events in the life of Plantin.

The chief treasure shown in the salon is an album of watercolour drawings made in 1711 and 1712 by J. de Wit, a Dutch painter, of the ceiling of the Jesuit church at Antwerp painted in 1620 by Rubens and his pupils, and representing scenes from the Bible, and figures of saints. These paintings were destroyed by fire in 1718, so that these water colours and a few other sketches are the only records of them which remain. The room in the rear of this salon is separated from it by a glass partition, through which it receives its chief light. There is, however, a second window which overlooks the gallery above the arcade (see Figs. 1 and 10), and this may at some time have been the bedroom of an overseer, as it virtually commands the greater portion of the premises.

The second bedroom on the west side of the salon is similarly decorated, and is furnished with a four-poster in carved oak, toilet table, prie-dieu, and armoire; over the latter is a bas-relief in leather repoussé representing the Flagellation, and signed Justin, the name of the artist.

The staircase above referred to leads to the foundry on the second floor over the "Galerie des Gravures" (Fig. 11). This consists of two workshops, in one of which are placed all the founder's apparatus—the metals, lamps, blowers, etc.—and in cases are shown some of the steel dies with which the type moulds in copper are struck—dies chiefly of letters and of musical notes. In the second room are the furnaces, crucibles, and moulds, and above the chimney is hung the frame with the regulations of the printing establishment.

Descending a small staircase we now enter the principal library, which occupies the two large rooms over the ground-floor salons. There are nearly 10,000 volumes here, and the collection is still being added to, so as to contain examples of all the works published by the firm. The cases in the centre of the rooms contain engravings and prints, and carry the busts of the family, which have been sculptured from time to time by the great Antwerp sculptors.

We have now only to refer the reader to some of the works published by the Museum, viz: "Le Musée Plantin Moretus," by Max Rooses, the Director of the Museum, Anvers, 1878, with a supplement, published in the following year, on the new rooms opened in October, 1879, to which we are mainly indebted for the lists of the treasures shown in the Museum.—"La Maison Plantin à Anvers," by Leon Degeorges, 1878.

## CURRENT ARCHITECTURE.

BRIGLANDS, KINROSS-SHIRE, N.B., FOR J. A. CLYDE, ESQ., K.C.—The original house was a small two-storey building, with flat-pitched roof, and the ground sloping down to the front door. The roof was removed, and a storey added with two wings; the wing to the left in the illustration is entirely new. There is a long, low kitchen wing two storeys high. The complete scheme for the house included removing the low-pitched roof, and putting on a mansard roof with a row of stone dormer windows, thus forming a gallery 50 feet by 14 feet leading to a small wing containing some guest-rooms. This is to be carried out in a year or two. The house, as shown, was completed about two years ago, and last year gardens, garden pavilion and walls, stables, home farm steading, &c., were executed.

The Gate House, Briglands, was a one-roomed erection built in the "classic" manner, with cor-



SUNDIAL ON WALL, BRIGLANDS,  
KINROSS-SHIRE, N.B.  
R. S. LORIMER, ARCHITECT.





BRIGLANDS, KINROSS-SHIRE, N.B. R. S. LORIMER, ARCHITECT.





THE GATE HOUSE, BRIGLANDS, KINROSS-SHIRE, N.B.  
R. S. LORIMER, ARCHITECT.



nice, blocking course, flat-pitched roof, and rustic porch on the angle. The classic embellishments were removed, the walls picked and harled, and the house added to, as shown. The roofs are covered with Scotch slates from three different quarries in the same locality, but producing slates slightly varying in colour. The slates are mixed and put on haphazard, thus getting a slightly varying tone of colour in the roof. The architect was Mr. R. S. Lorimer, of Edinburgh.

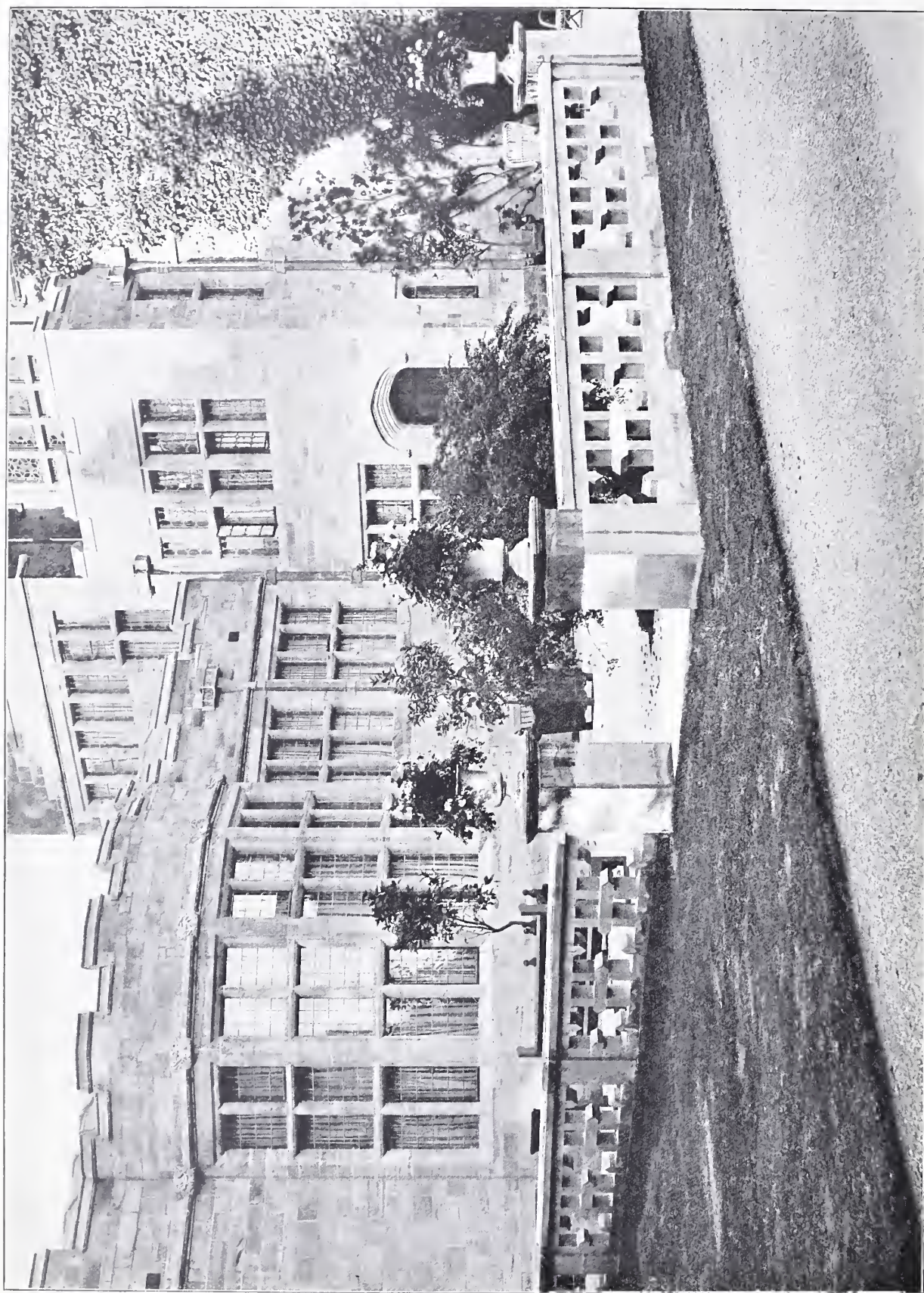
ADDITIONS TO BALCOMBE PLACE, SUSSEX.—The illustrations show certain additions, from designs by Mr. Gerald C. Horsley, which have lately been made at Balcombe Place for Mr. Edwin Tate,

consisting of new entrance and inner halls, billiard-room, and music-room. The ceiling of the inner hall (shown in one of the views) has been carried out in plaster, cast from models by Mr. G. P. Bankart, of Bromsgrove. The walls of the rooms are panelled in oak. At the end of the music-room an organ has been built, the working parts being fixed inside two panelled spaces, one at each side of a music gallery, which is reached by a small circular staircase in one of the spaces. A chamber for the bellows is arranged below the floor line, and the "swell" box of the organ is placed in the hood over the fireplace recess, the sound finding its way through the carved panels in the front of the hood. The exterior walls are all faced with local sandstone, and a paved garden



ADDITIONS TO BALCOMBE PLACE, SUSSEX. THE INNER HALL.  
GERALD C. HORSLEY, ARCHITECT.





ADDITIONS TO BALCOMBE PLACE, SUSSEX.  
GERALD C. HORSLEY, ARCHITECT.





ADDITIONS TO BALCOMBE PLACE, SUSSEX. THE MUSIC ROOM.  
GERALD C. HORSLEY, ARCHITECT.

court has been made opening on to the existing terrace, and surrounded by a terrace wall similar in design to other terrace walls existing in the gardens. The house to which these rooms have been added was built in 1856 by Clutton, in the days of the Gothic revival, is well planned, and an excellent specimen of careful work of that period. The general contractors for the works were Messrs. A. Estcourt and Sons, of Gloucester.

## BOOK REVIEWS.

### SCOTTISH ARCHITECTURAL DETAILS.

"Scottish Architectural Details." By John W. Small, F.S.A.Scot. Published by Eneas Mackay, Stirling, 1901. Large paper, £2. Small paper, £1 5s.

THIS is a book in its manner of get-up rather past date. Lithographic drawings, not over refined; on plate paper with needlessly ample margins, and letterpress spread over sixty pages when half a dozen

could contain all the short paragraphs "of explanatory matter" that accompany the plates, mark the difference between an architectural publication of 1880, when the first edition of this work was issued, and what is expected to-day.

As now reprinted, "Leaves from my Sketch Books" reappears under a new title, with seven plates substituted for the like number of old crosses: that it was so well received a score of years ago as to justify a re-issue now is its best commendation. Certainly the work is full of interest, and of value specially to the architect, who desires these very details as the complement to the more general plans and views of structures illustrated in the larger works of Billings and M'Gibbon and Ross.

The subject-matter is very varied. Stonework naturally has the largest share given it for chimney heads, turrets, dormer windows, etc. Woodwork in wall panellings, ceilings, old furniture, and an example of half-timber work, as treated in the North, almost quite encased in rough-cast or harl; the metal-work in grates, door furniture, hour-glass stands, etc., is suggestive, if not important; and the same can be said of the plaster work, and some scarce fragments



of painted decoration, here shown only in black and white. As an exception, rather oddly, to the exclusively Scots material, a page of engravings of tail-pieces, &c., is given, by French and Old London printers.

The majority of the examples have a scale attached or figured size, but in some cases both are absent, as the Door at Elie. In not a few the location of the detail is not to be learned from the illustration, and no information is afforded by the letterpress; it is so with the uncommon lead cresting at "the Aberdeen Church"—which? The paragraph notices might well have been amplified, if not corrected, by being brought up to date. Dunblane nave never was in ruins as stated, and by the restoration no longer is the choir alone used as parish church. No explanation is hazarded of such odd features as the socket holes at the side of window in Towerdean Castle, or of what the author calls squints, under the windows at Glasslune Castle. These last can hardly have been for muskets; were they intended for ventilation, taking the place of the shutter that occupied the lower part of the sash, as illustrated elsewhere in the book? A church window in Plate 22 shows neither glass check nor sash; can an outer shutter have fitted into the sinking there shown?

Dates are very vaguely suggested. *Eleventh* century Norman work about Edinburgh is rather scarce—Plate 24. Invergowrie Church should not be difficult to place chronologically; it looks like middle sixteenth century work, and the skew putt, or club skew, is apparently of the same date. At Kirkliston door it is the capitals to the *left* that show Early English characteristics, though quite likely worked at the same time as those opposite of transitional type. Very naively, when nothing is to be said of the drawing, gratuitous information is proffered: of outside stairs at Burntisland and Kincardine little more than the heading is repeated, but we are told that at both places are churches with sixteenth century gallery fronts, etc., etc. "Snec" and "ingoe" are variants on ordinary spelling; "angel," for angle, occurs on Plate 25; nave, on the plate, is "knave" in the description; "Inshock Castle" is also "Inchock."

Slipshod as the letterpress is, with errors quite inexcusable in a new edition, Mr. Small's book will be welcomed by many, as it covers a field as yet inadequately treated, only the Edinburgh A.A. "Sketch Book" illustrating with any fulness Scottish architecture, and to its pages the author repeatedly refers students.

ALEX. M'GIBBON.

## THE ART OF BUILDING A HOME.

"The Art of Building a Home." By Barry Parker and Raymond Unwin. London: Longmans, Green & Co., 39, Paternoster Row. Price 10s. 6d. nett.

It is human nature to want to know "how it is done." In this series of lectures, Messrs. Barry Parker and Raymond Unwin gratify this craving, and

explain the various stages of house making from the birth of the idea to the finished creation.

Much of the advice is admirable.

They rightly fall foul of the system of planning a house with very little care or thought as to its position, and insist that the site shall largely govern the disposition of the rooms.

Use right methods and materials, and reject all meaningless elaboration is the gospel they preach, and it is good doctrine.

These few words on the subject of originality are worth quoting: "Let us then do nothing different from what we have done before until we feel it to be better than what we have done before."

It is a pity that the authors do not give a few more views of the outside of their houses; as it is we are left a little in the dark as to the measure of success they have achieved in the application of their principles.

Many of the plans are ingenious. The cottage with living room and recessed fireplace, one half of which is parlour and one half kitchen (Plate 5), is perhaps too ingenious. One is reminded of the American humorist's description of some complicated article of domestic furniture which was designed to serve several very distinct purposes, but which refused to answer the helm, and when wanted as an arm-chair assumed the form of a library step-ladder.

The interior views show earnestness and intention, but do not rise to a very high level. The eye tires of endless "ingle-nooks," some rather painfully constructional, and all a little dull. The "place for everything and everything in its place" idea is also too forcibly insisted upon. Here you must read, there write, yonder play the piano. Here sits the head of the family, opposite sits his wife, between them the cat.

Taken as a whole, however, the book shows a real desire to make house-building a reasonable art, and to formulate a few simple rules, which should be of great value to many for whom they would have all the charm of novelty.

ERNEST NEWTON.

## RENAISSANCE DOORWAYS.

Renaissance Doorways—I. Italian. Boston: American Architect and Building News Company. 1901.

THIS book consists of 104 plates from photographs, sketches, and measured drawings of doorways from palaces and churches in Italy. It forms the first number of a series which has the somewhat uncomfortable title of "Topical Architecture: a Library of Architectural Motives and Details," and is to be followed by volumes illustrating Ironwork, Capitals, Tombs, Chimney-pieces, etc.

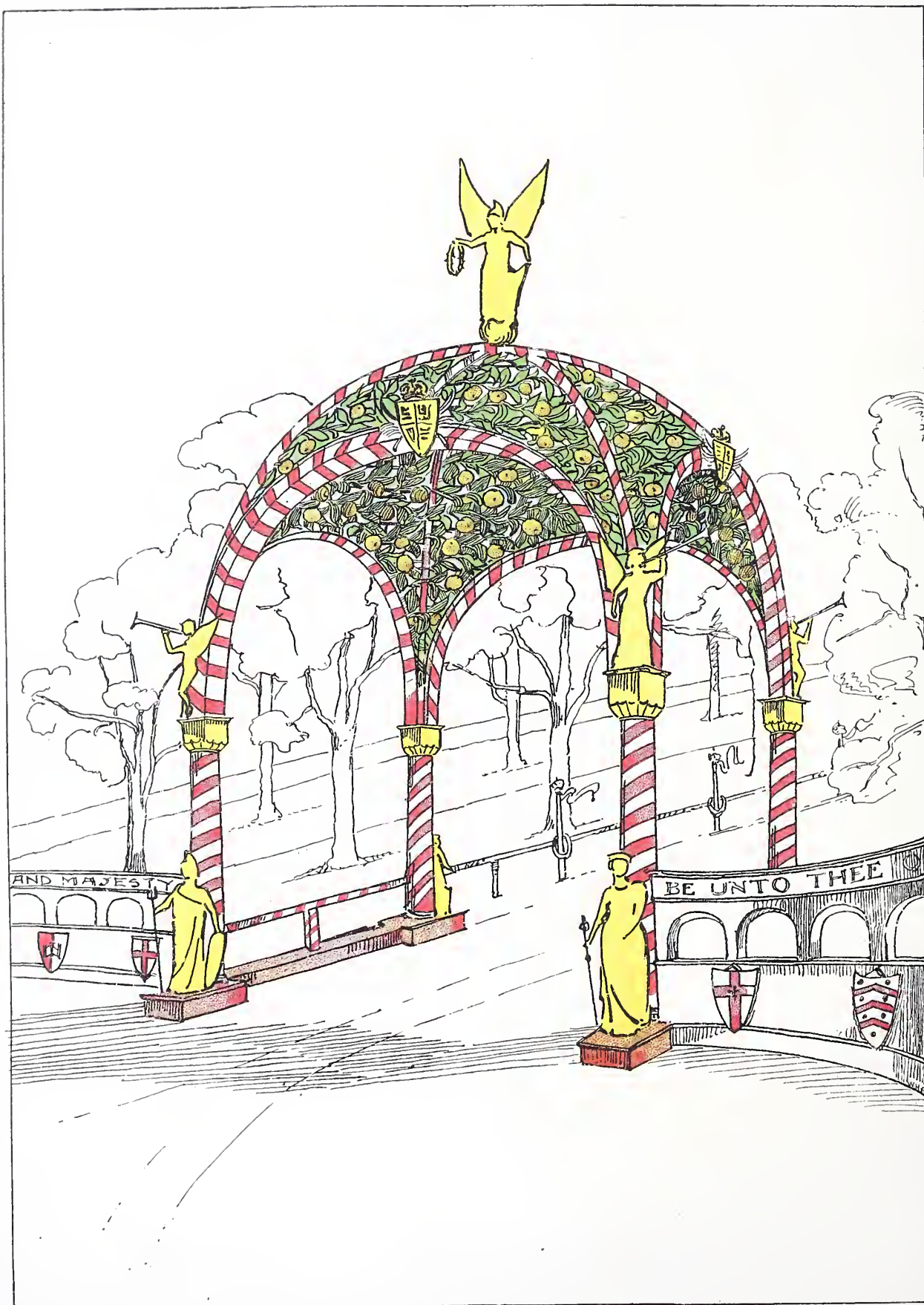
The book is well arranged, and the prints are clear and good. The method of classification is useful, and there is a good index. As a collection of illustrations of Renaissance Doorways in Italy it fulfils its purpose excellently.

GERALD C. HORSLEY.



THE ARCHITECTURAL  
REVIEW, VOLUME XI,  
No. 63, FEBRUARY,  
1902.

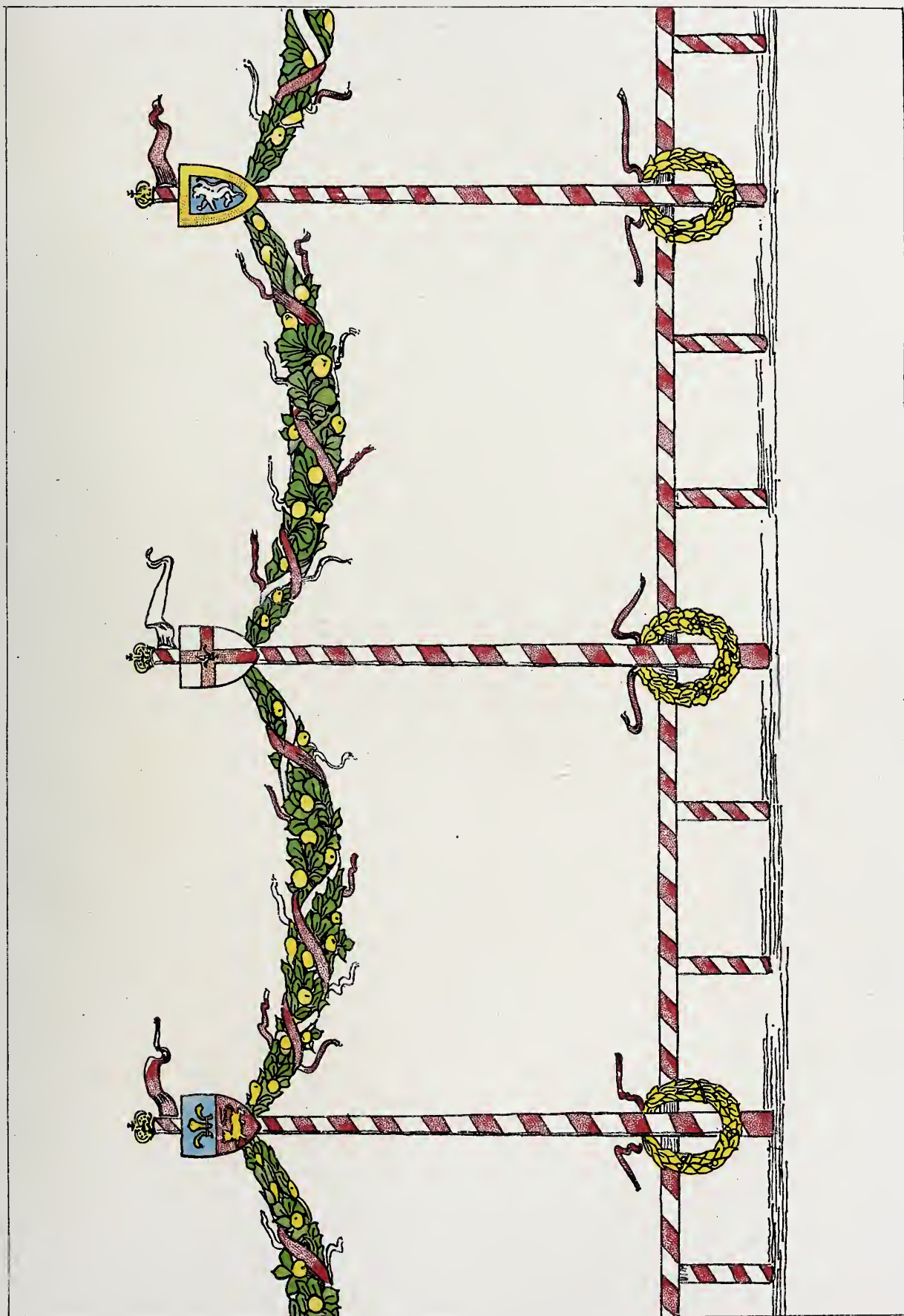




DESIGN FOR THE PRINCIPAL ARCHES.

ILLUSTRATING: "A SCHEME FOR THE DECORATION OF THE ROUTE OF THE KING'S CORONATION PROCESSION." BY SELWYN IMAGE.





DESIGN FOR THE BARRIERS, ETC., IN WHITEHALL.

ILLUSTRATING: "A SCHEME FOR THE DECORATION OF THE ROUTE OF THE KING'S CORONATION PROCESSION." BY SELWYN IMAGE.





**A** SCHEME FOR THE DECORATION  
OF THE ROUTE OF THE KING'S  
CORONATION PROCESSION. BY  
SELWYN IMAGE.

I.—I have been asked to make some suggestions towards a scheme of decoration in the thoroughfares along which the King's procession is to pass next June, from Buckingham Palace to the Abbey at Westminster, on its way to the coronation ceremony.

Frankly, it is with misgiving that I venture to put pen to paper on such a subject. In the first place, I do honestly feel that it is rather one of our architects who should have been commissioned for the business. Certainly it is not enough that one should have a vision before one's eyes of a stately and gorgeous pageant. For practical purposes many questions of construction on such an occasion have to be taken into consideration. You are not going to paint a picture, but to devise how actually a vast number of persons may travel with dignity and beauty on the most solemn occasion through our public thoroughfares, and be seen to advantage by thousands upon thousands of spectators. And with what authority can I speak upon such a matter? Again, I am in entire ignorance of what the authorities themselves do absolutely require for the procession. What limitations do they insist upon? What have they already settled in their councils, which must, come what will, be complied with to the letter? Lastly—this may seem a sorry consideration, but it is an inevitable and practical one—what amount of money are they prepared to spend upon the ceremony?

With all these things weighing upon my mind it is but timorously and with reluctance that I venture upon this essay. But now that the time has come to fulfil my promise, I must do my best; and, if only and necessarily in a somewhat general fashion, draw out a sketch of how it seems to me this royal procession might be carried through with impressive dignity.

II.—(a) I say—with impressive dignity. That is the first consideration we have to keep before us throughout. There should be nothing mean in this ceremonial, nothing trivial, nothing that gives one the sense of a makeshift, of inadequate means or inadequate pains. The head of an immense empire is on his way to be crowned in God's sight and his people's. Under the existing conditions of modern life it may not be possible to carry out a scheme of ideal magnificence; but at any rate we must not grudge the strain of keeping our ideas as large and sumptuous and fine as may be. A great people are joined together to proclaim and do honour to their superb inheritance: and

at such a moment there shall enter no impertinent economies and niggard calculations.

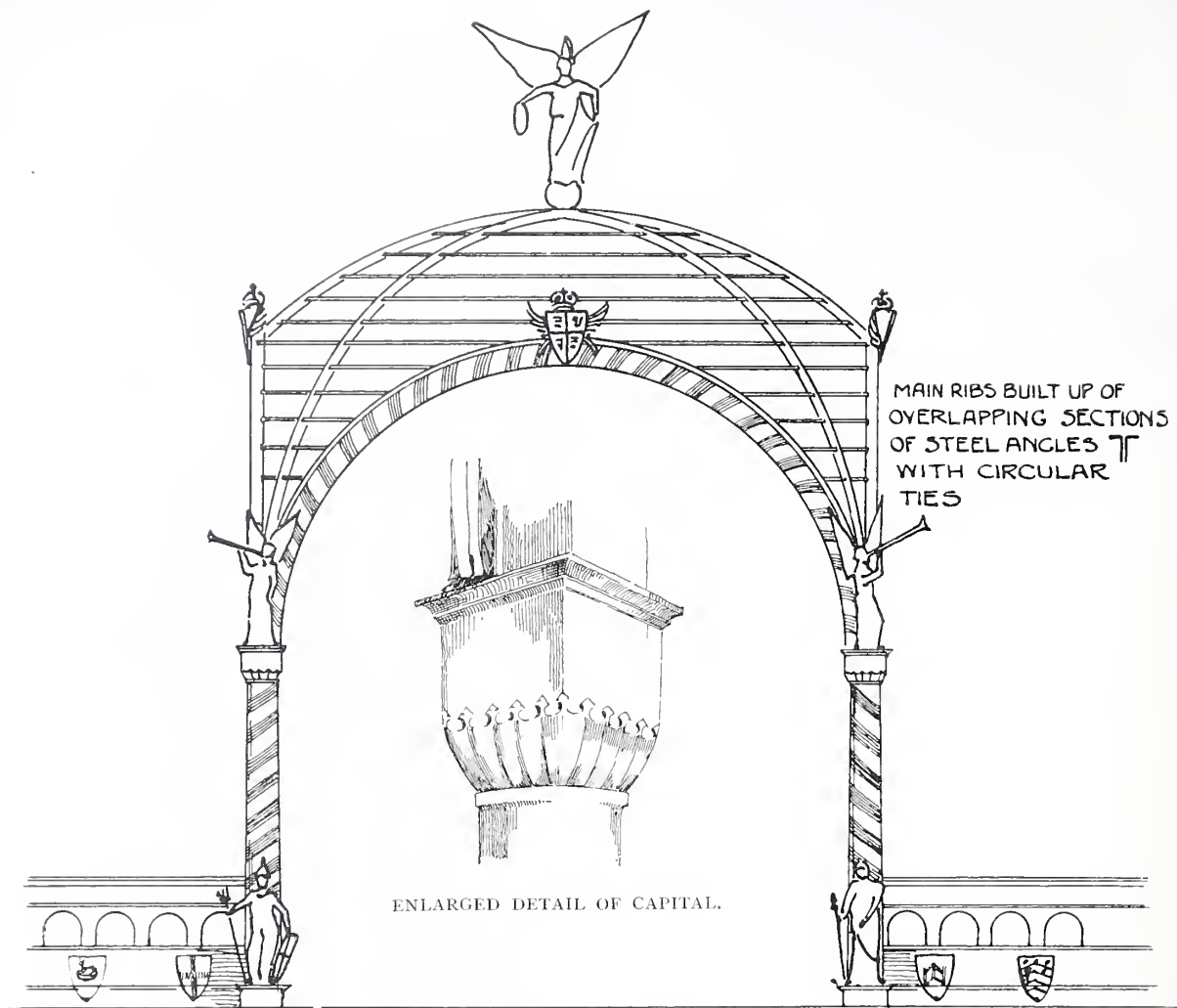
(b) At the same time we may well bear in mind that the occasion is a temporary one. For but a few hours of a single day is all this pageantry to have significance, or even existence. I cannot help feeling, therefore, that from the artistic point of view this consideration properly sets some limits to our ideas, and to our means of embodying them. All good art has this sense of congruity between end and means. If the wealth and the resources of the whole world were at our disposal, and a miraculous power were bestowed upon us of using them as we chose, still for a passing end, however important, we must not design as we should design for an end that was to be permanent. It is the right artistic sense that demands this, not niggardliness or a shirking of pains disguising themselves under an artistic mask. I do indeed think that our decoration of the roadway for this coronation procession should obviously be a temporary decoration, and should not ape the effects of permanency. No doubt it is one of the difficulties of the problem before us to devise how this proper effect of temporariness may be combined not merely with beauty, but with dignity.

(c) A third practical consideration is this. We have not to think of this procession and of the decorations for it as if they were all in all by themselves. There will be a vast concourse of spectators, thousands upon thousands of eager sightseers come up from all quarters of the land, from all quarters of the globe one had nearly said; and our scheme must be at once effective for *them*, and as far as possible unobstructive of their vision of all the splendid personages and equipages and bodies, military, naval, and the like, that are on their way to the Abbey. That everyone of these thousands upon thousands of eyes should have a clear view is, of course, impossible. But that as many as may be should have such a view—of this point we must assuredly not lose sight.

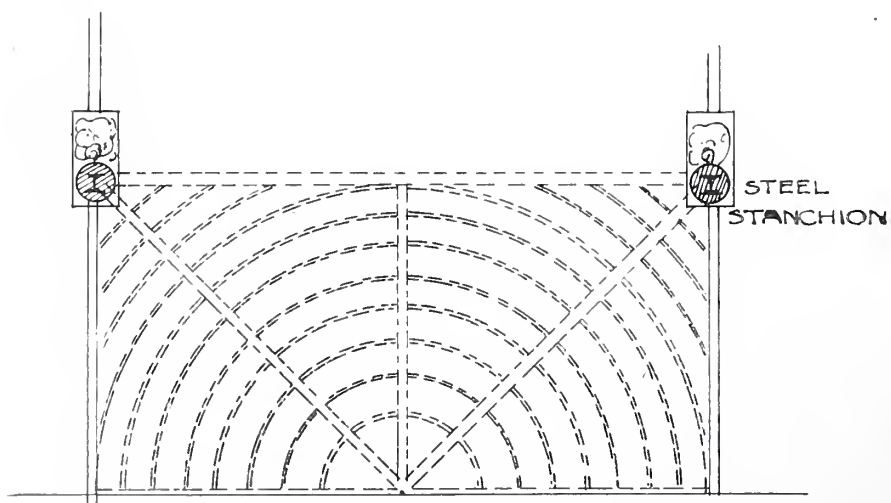
III.—Let us see, to start with, what is the route settled upon by the authorities for this procession—that is the first point of course. I am told, then, that the procession will pass down the Mall from Buckingham Palace through a new short cut, to be made on the north side of the New Admiralty Buildings, into Whitehall, and thence down Parliament Street and across Parliament Square to the Abbey.

Now it is obvious that this route divides itself into two portions, from Buckingham Palace to the Admiralty, and from the Admiralty to the Abbey; and that the conditions of these two halves are somewhat different from one another.

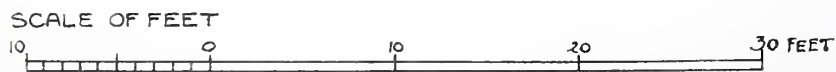
From Buckingham Palace to the Admiralty we have a straight thoroughfare with no houses on



ELEVATION

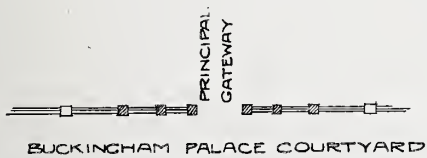
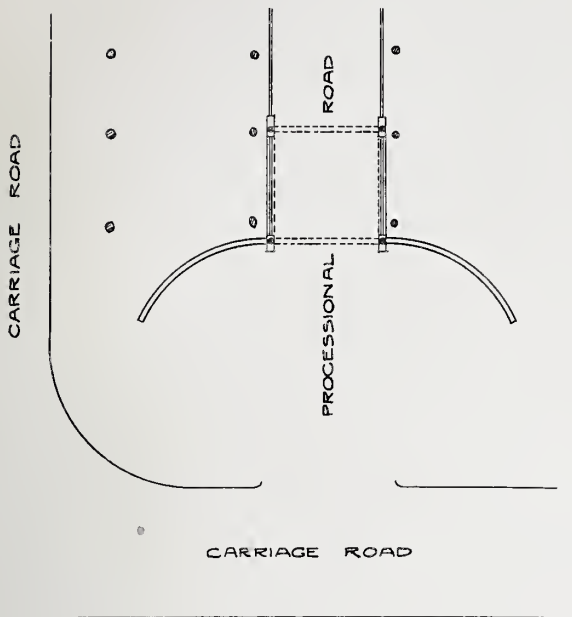


HALF PLAN



PLAN, ELEVATION AND DETAIL OF THE PRINCIPAL ARCHES.





PLAN, SHOWING THE COMMENCEMENT OF THE SCHEME AT BUCKINGHAM PALACE.

either side, but with a lining of fair-sized trees, set at some eight yards from one another, which at the end of June will be out in full leaf.

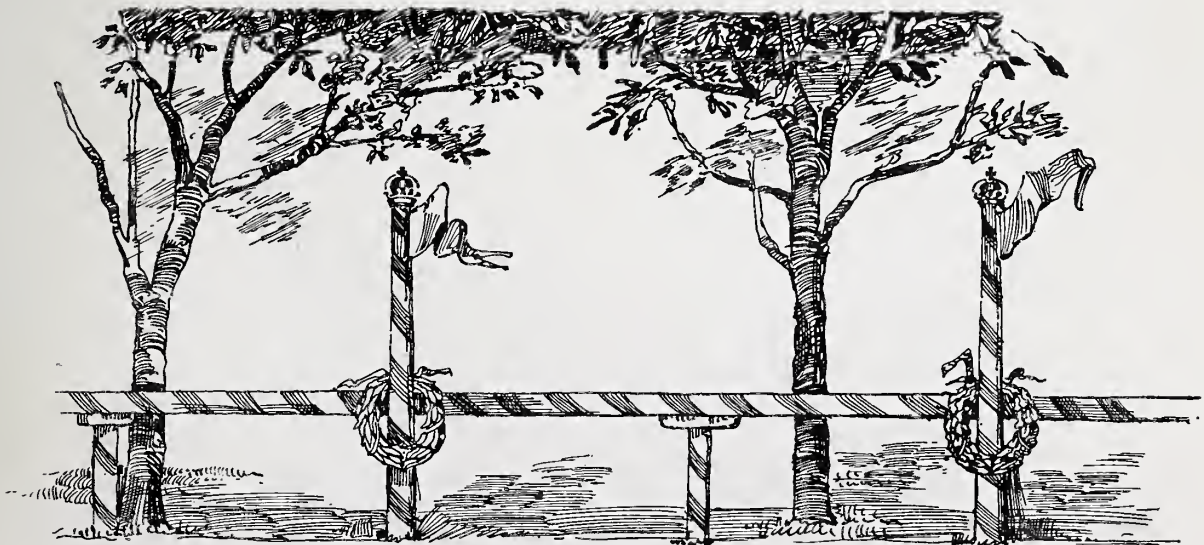
From the Admiralty to the Abbey we have a thoroughfare without any trees, and lined with buildings.

It would seem to be necessary, therefore, that any scheme for decorating the route from the Palace to the Admiralty, must be in some points

different from the scheme for decorating the route from the Admiralty to the Abbey; for not only are the existing conditions of these two portions of the route different, but, as a consequence of this, the spectators settled in the one portion will, very largely at least, be under different conditions from those settled in the other.

IV.—(a) In the first half of the route there can be no question that the natural flanking of the trees must not only not be ignored, but rather must be gladly made use of. A fine effect would result, if at the opening of the Mall opposite the palace gates there were erected a triumphal arch; and then if somewhat similar arches, though of a simpler appearance, were set along the entire roadway, at distances, say, of a hundred yards from one another, till they ended against the Admiralty by a second more elaborate arch similar to the first one. This would mean some eight arches in all—two elaborate arches, one at either end, and six simpler intermediate ones.

The design for the first arch, and its supports, might be somewhat after this fashion. Suppose opposite the palace gates, on the other side of the road, a colonnade, semi-circular on plan, either curved wing of which would sweep round to within a certain distance of the two first trees. Here would stand our first arch. It should be erected of four stout columns, painted scarlet and white, carrying a domed canopy formed of interlacing arches richly woven between with foliage and fruits, and bearing at its summit a winged figure of sovereignty in gold. At the base of each column would stand a gilt symbolic figure, respectively representing England, Scotland, Ireland, and Wales; and at the four corners above the capitals smaller winged figures. The semi-circular



LOW BARRIER ON EITHER SIDE OF THE MALL. THE GREEN FOR THE COLOUR SCHEME IS SUPPLIED BY THE FOLIAGE.

colonnade would be painted white for a ground colour, and would have set upon it shields bearing in their proper blazoning the arms of the different counties, with a fine inscription in gold out of the Scriptures running round the top.

(b) An arch of similar design, only without the colonnade, and with the figures at the bases representative of the colonies, would stand at the other end of the Mall, where the procession passes by the Admiralty into Whitehall.

(c) Between these two come the six intermediate arches of a similar construction, but without figures at their bases, or a figure at the top. Instead of this figure at the top let there float a fine banner; and let each of the columns carry a large shield, bearing the arms, say, of London, of the Universities, etc., etc., making four-and-twenty shields in all. The columns might be entwined, if necessary, with wreaths of laurel and of oak.

In order to connect these various arches together so as to secure a unity of effect, to carry the design along, especially in respect of colour, a low barrier, also of scarlet and white, should be erected on either side of the roadway just within the trees; and at stated distances along this should stand poles, topped with gold crowns, from which would flutter pennons, alternately scarlet and white, with alternate gold wreaths of laurel and of oak hanging against the poles, where these cut the barrier.

V.—In the second half of the route the general scheme of decoration, both as regards construction and colour, would be similar to that in the first half, modified only by certain necessities of the case. For in this second half of the route we have no trees, and consequently no green, to help us.

Towards the lower part, however, of Whitehall we find two islands opposite one another in the roadway, and it would be well to take the space between these as giving us the measure of the width of the passage here enclosed for the procession by our barriers of scarlet and white, which are to be continued, of course, through the entire route. Whatever troops and police are required for keeping the route open and lining it, these would be stationed on either side of the barriers between them and the pavement.

Where the procession enters Whitehall from beside the Admiralty would stand an elaborate triumphal arch similar to our first one, with figures and trophies about it emblematical of the Navy. At the other end of Whitehall would stand another such arch, only with figures and trophies about it emblematical of the Army. And midway between these let there be a third elaborate arch with figures and trophies about it emblematical of the arts and sciences of Peace.

But inasmuch as along Whitehall we have no trees and no green, instead of the smaller poles and pennons that did service in the Mall, let there be set up at even distances beside the barriers stout and lofty poles bearing rich banners; and, if it were found desirable, let these poles be wreathed about with green laurel and oak, the wreaths at the bottom of them being still golden as before: and from pole to pole let there be suspended heavy swags of rich foliage and golden fruits tied with ribbands of scarlet and white: while at the top of each pole, where the swag hangs attached to it, let there be set a large and richly emblazoned shield.

VI.—We have carried the procession from Buckingham Palace to the end of Whitehall, to within sight of the Abbey. But here, I confess, a difficulty, unsurmountable at the moment, faces me. I am not clear as to how the procession passes Parliament Square, or where it enters the church. If the scheme of decoration we have been considering, however, should commend itself, it would not be difficult in any case to devise an ending to it, that would be harmonious and effective. If the King enters the Abbey, as would seem most natural, by the great western door, we should have the large open space to deal with which faces that entrance. The Abbey door itself is now the triumphal arch, consecrated by centuries of unspeakable tradition, through which His Majesty passes to his solemn dedication. It would be an impertinence here to erect any other approach, or to devise any decoration the moment the King is within sight of this venerable doorway. But loyal and enthusiastic subjects will of necessity flock by their thousands to this point of vantage: and I would suggest a fine amphitheatre, where the concourse may reverently be seated, built up round the further side of this open space, with an awning spread over it of scarlet and white supported by strong poles of the same colours carrying rich banners, and hung, where the opportunity allows, with wreaths and other sumptuous appendages of foliage and golden fruit.

VII.—I have thus endeavoured to set forth a scheme of decoration for this august occasion, which would, I think, be dignified and bright in its effect, have a serious intention in its symbolism, and which neither forgets on the one hand the gravity, nor on the other the temporariness of its purpose. At least I may claim for it that it has a unity of design about it, and a unity of effect. In its symbolism it seeks to emphasize the ideas of a great empire and the elements necessary to its support: in its continuous effect of colour it is an arrangement in white and scarlet, in green and gold.



I have only to add that for several suggestions towards working out this scheme I have to thank my friend, Mr. Arthur H. Mackmurdo, and for the drawings which accompany it my friend, Mr. W. H. Ansell. Their kindly interest and services have been invaluable to me.

## BUILDINGS OF CHRISTIAN IV. II. ROSENBERG. BY GEORG BROCHNER.

AN article about Rosenborg forms a natural sequel to the one about Fredericksborg, published in the *ARCHITECTURAL REVIEW* for November. These two castles are in a way the Alpha and Omega in the life of King Christian IV., that eminently gifted and hardworking sovereign, inasmuch as he first saw the light of this world at the former place—the first Fredericksborg—and breathed his last at Rosenborg, on February 28th, 1648, having been conveyed thither from Fredericksborg a week previously, in a long sledge drawn by eight horses. These two buildings are a monument to his exceptional power as a builder. Their style is based upon Dutch Renaissance; they have therefore much in common, yet each has its individual character. Fredericksborg is far more palatial and elaborate—the King has there given his imagination and love of splendour more scope; whilst Rosenborg is on a smaller scale, more self-contained, and more simple in its conception, but withal a most harmonious and charming structure. Nor were they intended for the same use. Fredericksborg was from the outset meant to be a king's residence, royal and stately; Rosenborg, although originally protected by moats and ramparts, was hardly more than a château, or, as the King himself often called it in his letters and annotations, the large new house in the garden, intended for short sojourns, when the King required a few days' rest or ease from Court stiffness. As a matter of fact, Rosenborg saw many a right royal bout—a thing they understood to perfection in those days. King Christian IV. has himself left records of this in his memoranda; in one place he says, for example: "I was rather seriously drunk that day, the next day somewhat less so"; and, in another: "We drank more than sufficient of sweet wine." Rosenborg, however, with its large and elaborate park, gradually grew in favour both with its royal builder and his successors, and often served them as a residence up till about a hundred years ago.

The gardens of the old Palace of Copenhagen having been laid out for building purposes, King Christian IV., in the year 1606, bought from various individuals a considerable area in the immediate neighbourhood of the town, but at the time outside the ramparts; hence the necessity of fortifying Rosenborg with moats and walls. This land was with all speed transformed into a beautiful royal park, in French style, and several summer-houses and pavilions were erected, all of which have since been demolished. Not satisfied with these, King Christian in the year 1610 commenced the building of a more commodious house, which was finished in the course of some fifteen years (although portions were taken into use some years previously), and eventually called Rosenborg. There is no doubt that the King himself was the leading spirit, but very little is really known about the erection of this castle. So much is certain, that Inigo Jones at that time spent several years in Denmark, and it is generally accepted that he assisted the King—more, it is surmised, at Rosenborg than at Fredericksborg; but the plans in all probability came from the King himself.

I have already said that Rosenborg is possessed of great beauty; it is, in fact, a moot point whether its lines are not on the whole superior to those of Fredericksborg, although Rosenborg, consisting of only one wing, has nothing that can vie with the magnificent courtyard of the former palace. The spires of Rosenborg are, however, distinguished by a chaste and simple beauty, and the whole building possesses a harmony in lines and proportions not often met with. As at Fredericksborg, the principal building material is red brick, with sandstone windows, bands, and ornamentation. The roof was originally covered with slate, which was subsequently replaced with copper. There are three stories, besides the cellars, and the dimensions are: length 150 feet, and breadth 30 feet. The castle is embellished by three square towers with spires, and a smaller octagonal tower. The highest tower, which consists of seven stories, is placed on the middle of the western front; its height is 160 feet. On the east side are two square towers, both alike, and 116 feet high, whilst the octagonal tower with the staircase, between the former, is only 65 feet high. The symmetrical position of these towers will appear from the accompanying plans. In course of time Rosenborg was not left unmolested; but the most vital offence—the painting of the whole of the building with grey paint—has luckily been atoned for by a complete restoration of the exterior of the castle to its original style—that is, as far as the surface is concerned, for in structural respects one or two alterations





PORTRAIT OF CHRISTIAN IV.



have been allowed to remain. At each end there are two projecting bay windows, which were originally confined to the two upper stories; but during the reign of Frederick V. they were continued down to the ground, although their original appearance, judging from old pictures, was undoubtedly preferable. Another alteration, dating from the time of Christian V., has likewise never been remedied—viz., the main entrance, which was originally by way of two flights of stone stairs, one on each side of the octagonal tower, built against the outer wall of the castle, and leading to the first floor. This was, perhaps, rather a peculiar arrangement, but by no means devoid of a certain quaint charm. Now the entrances are on the ground floor, at the two square towers on the east side. Some busts have been added on the western frontage, one of Christian IV., and some representing Roman emperors, the latter having been bought in Italy by King Frederick IV. But, on the whole, time has dealt very gently with Rosenborg, and it stands now very much as it did in the time of its illustrious builder.

The interior of Rosenborg is possessed of the greatest possible charm; it would, in fact, be difficult to find adequate expressions wherewith to describe either the rooms themselves or the innumerable priceless articles they contain—*objets d'art*, furniture, jewellery, relics of the most varied description and of unique historic, artistic, and intrinsic value. In this respect Rosenborg stands absolutely unequalled; the present admirable arrangement is principally due to the late M. Worsaae, but the present Directeur, Dr. Møllerup, has also done much to complete the historic "fitness of things."

The chronological collection of the kings and queens of Denmark, to which Rosenborg is now entirely given up, has, as is always desirable, only by degrees—through a couple of centuries or more—attained to its present magnitude, Frederick III., the son and successor of Christian IV., having in a way laid its foundation. However tempting it might be to enlarge upon this subject, it is outside the scope of the present article.

Walking down the long and narrow Stone Corridor on the ground floor—distinguished by a handsome stucco ceiling—almost the first thing one notices is a bust of King Christian IV.'s ill-fated nephew, King Charles I. of England, executed in various colours of marble by Bernini, and one of his consort, Queen Henrietta Maria. The door at the north end of the Stone Corridor, above which are the Danish coats-of-arms, carved in wood as they were at the time of the building of Rosenborg, leads into a very hand-

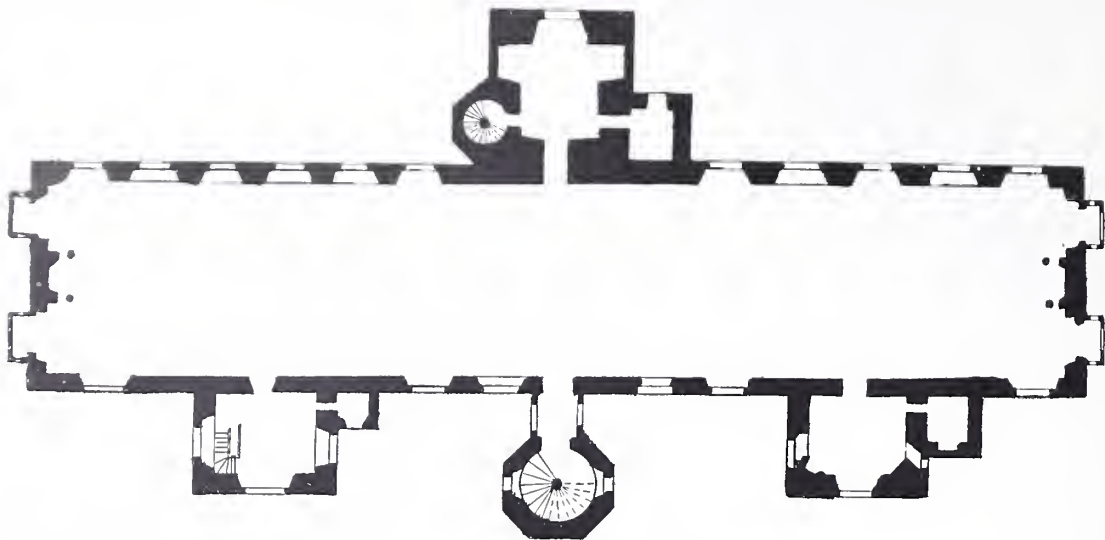
some apartment, known as the Audience Room of Christian IV., or the Queen's Chamber. Oak predominates; the ceiling is of oak, as are the ornamental Ionian (half) pillars, twenty-two in number, that support it. In the oak panellings of the walls are set a number of paintings in oil, of fairly uniform size, representing hunting scenes, landscapes, biblical subjects, etc., the effect being excellent. The ceiling is likewise ornamented by paintings being set in the oak. Over the fireplace, of sandstone and marble, are the initials of Christian IV. and the year, 1615, and this room was probably one of those first taken into use. It was used for the reception of foreign princes and ambassadors. State dinners have been given there, and divine service has been held.

Christian IV.'s Study, or, as it is also called, the Queen's Lacquered Apartment, lies behind the Audience Room; here, too, the walls are panelled with oak, into which are let Japanese decorations, representing ships, etc., painted on a green ground. The handsome ceiling bears the initials of Christian IV., and is supposed to date from 1636. The room contains the writing-table and chair of Christian IV., and countless articles which have belonged to this King. In addition to these two rooms, the One Tower Room and the Dark Room—the bedchamber—are, on the whole, left as they were at the time of Christian IV. The Tower Room has a low oak panel, above which is a woven tapestry, green and gold, and the ceiling is decorated with pictures: in the bedchamber King Christian IV. in all probability died.\*

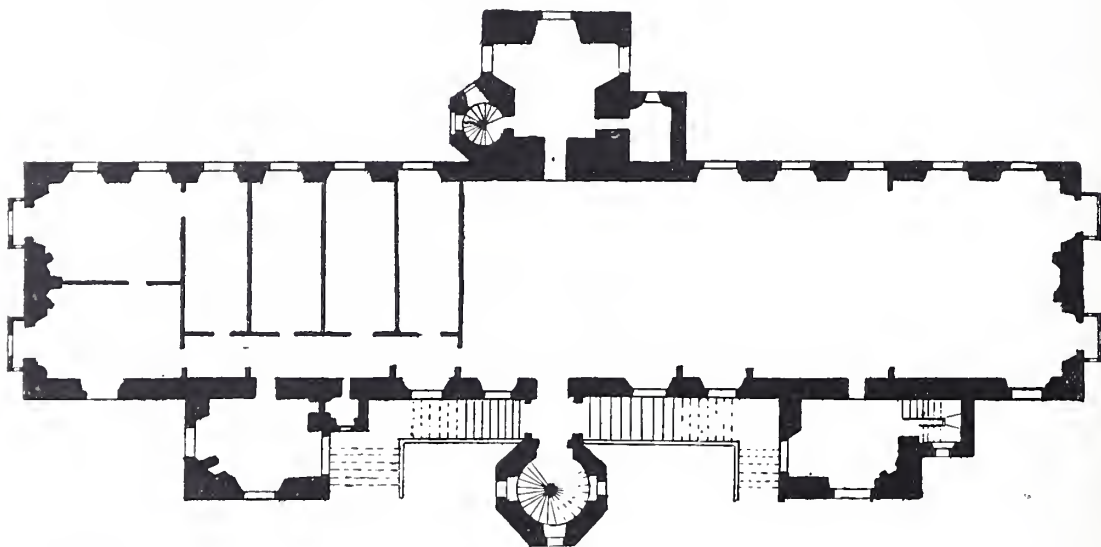
Besides the rooms already referred to, the ground floor contains four more rooms, symmetrically arranged, with a larger apartment at the opposite end, similar in size to the Audience Chamber. The most striking of these rooms is the Marble (or Marbled) Room, which adjoins the Dark Room, which latter has acquired this name by lying behind the large tower and having no direct access of daylight. The Marbled Room is a most picturesque and elaborate apartment; it dates from the time of Christian V., who, on June 14th, 1695, with the two builders, Stenvinkel and Quellinus, inspected the "Marble Room." The stucco ceiling is magnificent, carried out in the richest rococo, with a large number of female figures and cherubs. The ceiling is further ornamented with two paintings in the style of the period, and with a number of provincial coats of arms. The walls, and the eighteen Corinthian

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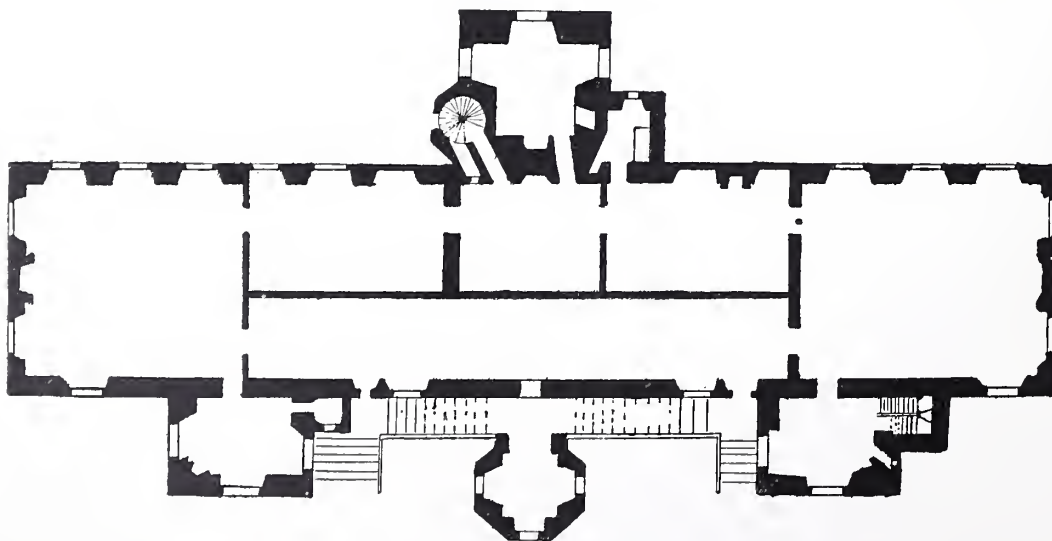
\* The mechanical ingenuity of Christian IV. showed itself in various ways at Rosenborg. By pressing on a spring he could himself let down the bridge to the castle; he had an elevator in which he could go up to the upper story; there were speaking tubes, etc.



SECOND FLOOR.



FIRST FLOOR.



GROUND FLOOR.

SKETCH PLANS: ROSENBORG.





ROSENBERG. THE EAST FRONT.



ROSENBERG. THE NORTH GATE.





ROSENBERG. THE SOUTH FRONT.



pillars, which support the ceiling, are covered with excellent marble stucco, and the floor is of marble slabs. The splendour of this room is greatly enhanced by a quantity of rare and costly cabinets and other furniture, jewellery, knick-knacks, etc.

Next to the Marble Room comes the King's Chamber, or, as it was afterwards called, the Dining Room of Christian V., which is also a very handsome room. The ceiling is ornamented with pictures, the walls are covered with handsome red silk tapestry, and the floor with white marble. There is a very fine marble fireplace, and, like most of the Rosenborg apartments, this contains many costly and interesting articles, including two exceptionally fine plate-warmers, with chased silver dishes.

Whilst on the ground-floor the apartments—that is, their ceilings, and wall-coverings, and furniture, etc.—on the whole date from the time of Christian IV. and his son and grandson (a fact which endows them with the greatest of all charms—originality), the rooms on the first floor are to a great extent latter-day creations; but it must be admitted that they have been arranged with exceeding skill, and, besides, all they contain is good and genuine. A delightful room, for example, is the “Rose” or the ante-chamber, which in earlier days was much larger until the year 1724. Little by little the original beauties of this room vanished until, in 1860, it was transformed into the style of Frederick IV. The walls were covered with splendid tapestry (four pieces) which Frederick IV. had brought back from Italy, but which had been left unused with numberless other valuable articles. Three of them are of mauve silk, embroidered with gold and silver, and painted so as to represent works by Raphael and others, whilst the fourth is of gold *moirée*, bearing painted medallions representing Greek historic pictures. The ceiling is decorated with four mythological paintings, and in the room are a silver table and chair (formerly used by the King when presiding at the High Court of Justice), a splendid chandelier in iron and crystal, busts, handsome mirrors, various pictures, etc. Another notable room is the Princess's Ante-Chamber, situated above the Audience Room of Christian IV., but somewhat smaller. This room has fared better than the “Rose,” inasmuch as the wooden ceiling, ornamented with garlands, birds, etc., probably dates from the time of Christian IV., and possesses the characteristic charm peculiar to that period. The walls are covered with old woollen tapestries, none of them from a later time than that of Frederick IV., and two of them older. With passing mention of the Chinese Apartment, with walls and ceiling in Chinese style (from the time

of Frederick III.), and its costly silver furniture, and of that of Christian VI., we must leave the first floor, and with a short description of what is now known as the Knights' Hall bring our Rosenborg notes to an end.

This latter room—which, as at Fredericksborg, was formerly called the Dancing Room, or perhaps more often the Long Room—occupies the whole of the second floor, its height being nineteen feet. The manner in which this room or hall was originally decorated by Christian IV. did not find favour with his successors, but it must be admitted that the result of their alterations is a magnificent room. The ceiling has always been arched, but it was originally decorated with a large number of pictures; the walls were covered with gilt leather, and the floor with Gothland (stone) slabs. The first great alteration dates from the time of Christian V., who often stayed at Rosenborg. He called in a number of Dutch Gobelins weavers, who, to the designs of various artists, in twelve splendid tapestries perpetuated the more important victories in Denmark's war with Sweden (the Scanian war). Each tapestry bears an inscription, a descriptive four-lined verse. These pieces are very fine and well preserved. The beautiful stucco ceiling hails from the earlier part of the reign of Frederick IV.—1706 and 1707—when a large number of artists was engaged upon it. The ceiling is divided into five sections, the central one bearing the Danish coats-of-arms in stucco and colours. In the other sections are illustrated the various insignia of royal majesty, and the ceiling is further ornamented with numerous allegorical figures, etc.; altogether it is most elaborate. The stone floor was in the year 1772 replaced with a wooden floor. The Knights' Hall contains the famous three huge silver lions, placed before the throne chair on special occasions, and many other silver objects. In the towers are arranged the chamber with the Crown Regalia, the Glass Room, and the Porcelain Room, which I am compelled to leave unnoticed—with other apartments, two or three of which have been quite recently rearranged in the most admirable manner at the initiative of the present Directeur, Dr. Møllerup.

The third and concluding article of this series will deal with the Copenhagen Exchange, another of the architectural works of Christian IV. and a remarkable building with fine gables and a unique spire. The article will also contain some account with illustrations of the Castle of Kronborg, built by the father of Christian, Frederick II., and though this famous building cannot therefore properly be described as a building of Christian IV., it is a fine specimen of Dutch Renaissance work of the period.





ROSENBERG. THE MARBLE ROOM.





ROSENBERG. THE KING'S CHAMBER.





ROSENBERG. THE "ROSE" ROOM.





ROSENBERG. THE KNIGHTS' HALL  
ON THE SECOND FLOOR.



# THE DESIGN OF LIBRARIES. BY BASIL CHAMPNEYS.

THE historian of the future who records the social developments of the present age will probably find none of greater importance than that of libraries. This is an era of a great educational movement on democratic lines, and it was natural that the same national impulse which has already provided for children by elementary, shortly to be supplemented by secondary schools, should simultaneously tend to the creation of public libraries as the most practical means of supplying the like advantages to adults. And while the problem of library planning is engaging the thoughts of very many, both members of public boards and architects, the time is specially opportune for the issue of a work such as Mr. Clark's.\* For although his readers will look in vain for hints towards the solution of the practical problems of the present moment, though Mr. Clark limits himself strictly to his proper function of archæologist, those who are called upon to arrange, manage, or design libraries can scarcely fail to be interested in tracing the connection between the present and the past, in recognising the extreme antiquity of principles and features which survive to our own day, and in realising the consistent evolution of which the growth and development of the library gives evidence. Those, then, of whom one hopes that there are very many, who prefer to approach a practical problem in a spirit of culture, as well as others who find sufficient interest in the history of libraries for its own sake, may welcome this scholarly and almost exhaustive treatise on the subject, and may approach it in full confidence as the work of one in many ways specially qualified for the task. Mr. John Willis Clark has more than once shown himself a worthy successor to his distinguished uncle, who possessed pre-eminently the qualifications for archæological work—a tact which often touched on genius, a faultless accuracy, and an indomitable power of research. A large share of the same power, together with the inestimable legacy of Professor Willis's papers, has given Mr. Clark special advantages for dealing with the present subject; and though he is modestly content to call his monograph an "Essay," it seems to me likely to prove the final work—to compass all that need be known on the subject. One only omission of any

importance have I been able to discover. I find no mention of the "satchells," or "*polaires*," which were common in Ireland during the Middle Ages, and which have links with the remote past, the examples which survive bearing a close resemblance to cases lately found in the Abyssinian Monastery of Sourians, and not altogether dissimilar to the *Scrinia*, or *Capsæ* described by Mr. Clark (p. 30). These satchells were, no doubt, mainly used for books of Offices, which were carried in them by the priest from church to church. When not in use, they seem to have been hung on pegs in the chambers which served as libraries. Some of these pegs are still to be seen in the round towers in Ireland, and of the satchells themselves a good example is preserved in the library of Corpus Christi College at Oxford, together with the book it contained. The story is that this book and satchell were found in an Irish bog, fibres of the peat still adhering to the leaves of the book. (Presumably the priest who carried it had lost his way and perished in the bog.) This phase of book-keeping, involving as it does a special method both of protecting individual volumes and of storing groups of them, in what may, without any straining of terms, be called "Libraries," should certainly have found place in Mr. Clark's treatise. If, after noting this unaccountable omission, we add that Mr. Clark might with advantage have dwelt with somewhat more fulness on the history of the *Codex*, the form which is the ancestor of our modern book, and had noted its extreme antiquity as an alternative to the scroll, we shall have exhausted all that can be argued in disparagement, and may revert to the more congenial attitude of the disciple who has full confidence in his teacher.

Considering that Mr. Clark's essay covers the whole period, something like twenty-five centuries, during which libraries are known to have existed, it would clearly be difficult within the scope of a short article to summarise their history as given by him. I must be content in the main to limit my notice to such aspects of library development as may affect the theory or practice of the present day, and to point out from time to time the extreme antiquity of certain features which survive in modern use, concluding with some notes on such recent developments as have no roots in antiquity.

In the earliest stages libraries were closely associated with religious foundations, an association which has continued in large measure to our own time. If among religious institutions be included colleges, it is scarcely too much to say that one entire phase of the library system has been developed in this connection.

\* "The Care of Books. An Essay on the Development of Libraries, and their Fittings, from the earliest times to the end of the Eighteenth Century." John Willis Clark, M.A., F.S.A. Cambridge: at the University Press. 1901.

Passing over the very earliest examples, in which, however, we may observe that Mr. Clark finds traces, as at Pergamon, and later in Roman times, of such statues, busts, and inscriptions as are still found appropriate both to public and to private libraries, we may note that he sees evidence that of the three apses which are typical of the architecture of the fourth and fifth centuries, a form which survived to a much later date, one was used as a library. The same connection between religion and learning was, of course, conspicuously preserved by the monastic institutions, though in England, so complete was the devastation of monasteries and the destruction of their contents at the Reformation, that it is in some degree left for conjecture and inference to resuscitate the various phases of the mediæval library. Nevertheless, under Mr. Clark's skilful guidance it is possible to trace with confidence the lines of its development.

The original home of the library was the cloister. The books were first kept in *armaria*, or book presses placed against the walls, and probably in recesses in the walls, while the open cloister itself was the field of study. The lack of privacy and comfort attendant on this arrangement led to the introduction of those most interesting features, the "Carrels," of which the most perfect examples are to be found at Gloucester. These are small recesses or compartments, each occupying one-third of a bay, and separating off one-third of the large window up to the level of a low inner arcade of segmental arches. Each "Carrel" or "Pew" is of just sufficient size to accommodate a reader or writer and a clerk. These anticipate in function, though not in the direct line of development, the reading recesses which are the special and characteristic features of college libraries.

As the number of volumes increased, it was found necessary to prepare special rooms for the storage of books, which were in many cases placed at the side of the entrance to the Chapter House. Even these were before long found inadequate, and separate chambers, serviceable both for the keeping and for the study of books, began to be built, most frequently above the cloister. From this point it is impossible to trace the development of the library fabric apart from that of the desks which held the books, and the modifications which these underwent were conditioned, no less than those of the fabric, by the increase of accommodation required.

The earliest form of receptacle for books appears to have been mere desks, single or double, on which the books could lie. When further accommodation was needed, shelves, either above or below the desks, or both above and below,

were added: the books were originally placed with their edges outwards, and were chained in such a manner and with such length of chain as would enable them to be readily placed on the desk for study. As the height of these stalls or bookcases increased, it became necessary to set them at equal intervals, at right angles to the outer walls, and so to place the windows that the light might fall where it was required, in the centre of the interval. This arrangement necessarily fixed the form of the fabric, that of a long rectangular room with numerous equidistant windows on either side; and as the multiplication of books led to the raising of the stalls or bookcases, each compartment came to be completely severed from those adjoining it, and to form a kind of separate and private study, answering a similar purpose to the "Carrels," which at an earlier date had secured similar advantages for the reader. In the latest libraries built on this system, the distance between the bookcases, which originally had been no more than was actually required for access and for a double seat, was extended, and in the library of Trinity College, Cambridge, Wren not only made these recesses equal to good-sized studies, but, having ample height to deal with, raised his windows above the level of the shelves and introduced a third bookcase below the sills. In this library, therefore, which may be taken as the best example of the fully-developed stall system, we find separate studies of ample dimensions, surrounded on three sides by books, amply lighted, and, what is most important in a library, possessing a thoroughly studious aspect.

It is interesting to find that in libraries of very early foundation the important distinction between the reference and the lending department is already indicated, and that the necessary precautions for the safe-keeping and return of lent books were accurately formulated.

Meanwhile—that is, before the system I have been describing had reached its latest development—an alternative system, which Mr. Clark calls the wall-system, had been inaugurated on the Continent, of which the first conspicuous example is the Library of the Escorial. This method of arrangement has become so common, so almost universal, that there is no need to dwell on it here. The only development which we need note is again due to the increase of the number of volumes, which led to the extension upward of the shelf accommodation, and this again, for facility of access, to the introduction of a gallery, a feature which is usually limited to the "wall system," but which, as I have found by experience, may prove adaptable to the alternative arrangement—especially when, as sometimes



occurs, it proves desirable to obtain the light from the roof.

I have traced thus briefly the history of library arrangement as deduced from Mr. Clark's book. Considering how many points of interest I have necessarily passed over, and how unfruitful such abbreviation must be in comparison with an adequate study of the subject in all its details, I can only hope that what I have written may send the readers of the *ARCHITECTURAL REVIEW* to the work itself, in which they can scarcely fail to find ample recompense for an exhaustive study. It only remains to point out some few of the many important features which modern development has introduced; these, in the present as in the past, largely resulting from the increased number of volumes to be housed and made accessible.

But first I may make a few remarks upon the comparative merits for modern uses of the alternative arrangements—the “stall,” or recess, and the “wall system.” I confess to a strong leaning to the stall system in all cases where it may be justified. No other seems equally to supply the elements of comfort and privacy, which are essential conditions of study, as well as abundant accommodation for books; and in libraries which are devoted to the use of a separate and select body of readers, this system seems to me still to be the best. On the other hand, where close and constant supervision of the whole library is a necessary condition of its safety, an uninterrupted area, whether rectangular or circular, is preferable; but this is specially the case where the books are of great value. The tricks of collectors are manifold; of these the bibliophile is by no means the least to be feared, and an invaluable specimen may be ruined in a short interval of supervision.

For complete control and ease of access, probably no form is so efficient as the top-lighted rotunda, with a central circular desk for the staff of attendants. This form, however, in a composite building leads to difficulties. The resultant spaces are by no means easy to adapt and utilise—though, as has been shown by Mr. Panizzi's most ingenious arrangement at the British Museum, they may be made available for abundant storage of volumes not in constant use. There is, however, no such essential advantage in the circular form as to recommend it for general use. A rectangular room of moderate capacity can be kept under pretty complete supervision from any point, and in smaller rooms ease of access is of less importance than in very large ones. The problem in modern public libraries is to economise supervision by bringing as many departments as possible under the control of the atten-

dants; and the proper localisation of the staff enclosure, especially with a view to the “open access” system, which seems likely to become general, is a crucial point in planning.

The modern librarian is confronted by the difficulty of dealing with the enormous mass of new books. On one side he dreads to destroy any sort of historical document, however trivial-seeming at the time, on the other he risks being smothered under a heap of rubbish. To house all his material in such a manner that any portion of it is easily accessible is the difficulty with which he has to deal.

The problem of storing books in large numbers within a limited space has been greatly simplified by the ingenious device of “wagons” on runners. By this means a room properly planned may be made to hold practically two-thirds of its cubic contents in solid books, all easily accessible. This arrangement is specially serviceable for libraries which must accumulate such books as are only occasionally needed. To the British Museum and the Bodleian a copy of every book published in England is sent, and there retained. And, besides these, many collegiate and other libraries contain books given by bequest with which, though seldom used or referred to, they cannot well part. But, if properly managed, the same system would prove serviceable for all books which need not be placed at the immediate disposal of the reader.

In the very brief sketch which I have given of the more recent development of the library it will be seen that, no less than in the past, the multiplication of books has been the main factor. In proportion to their increase in number, the value of the individual volume and the care bestowed on it is likely to decrease. Nevertheless there have been, of late years, signs of a wholesome reaction against the merely utilitarian view of books. Their physical aspect has not been altogether overlooked, nor has the possibility of making each volume and every page of it a work of art been everywhere neglected. Nevertheless we may well look back with interest, if not with regret, to the time when every book was a sacred treasure, many produced by years of loving toil, skilful workmanship—treasures to be handled with care and thought worthy of years of exclusive study. We may wonder whether in the multitude of volumes there is wisdom, whether the omnivorous reading of the present is essentially better than the concentrated study of the past. At any rate, a glimpse at the conditions of a different day can scarcely fail to fascinate us, and for such an excursion into the past there need be no better incentive or guide than this essay.

# THE LIVING HOPE OF ARCHITECTURE. BY H. BINGHAM CARRÉ.

"The beavers," says Delacroix somewhere in his "Journal," will change their style of building before our architects, who merely repeat what has been done already. And he goes on to say that it is a strange thing architecture should be more conventional than the other arts, seeing that it does not imitate nature, and is therefore freer in its scope of design. He perhaps allowed too little for the limits that with man as with the beaver, control the caprice of design, but man's instinct in architecture certainly seems now to lag behind his changing needs. Is no new style possible?

The expression "style,"—or preferably "system," of architecture includes the treatment of material on a method regulated by statical laws, and a scheme of design wrought out in harmony with that method; the construction being a material embodiment, and the design a spiritual expression of the same essential principle. Without this synthesis of construction and design architecture is in a state either of inconsistency or decay. When, therefore, construction has been long sundered from design, it is the vivifying impulse of a new structural and co-ordinative principle which is needed to bring them together again and combine them into one: a motive capable of being applied with equal force both on the material and the expressive side.

It is an inspiring thought that man can thus approach so near to nature's self as to command this unity of construction and appearance for that work of his which is the most intimately connected with his bodily needs, and thus raise the fulfilment of material conditions into the realm of art. It is the highest attainment of humanity save religion alone, and were there but a dim prospect of regaining that power to cast thought into well-ordered shape with which the men of other days were endowed, through their possession of a system of building and design founded upon a single principle, surely the architects of the present time should spare no efforts to secure that priceless boon.

Yet the possibility of a new system arising in architecture, which filled with a sublime fanaticism such minds as those of Garbett and Viollet-le-Duc, has recently been scouted as absurd, and students have been warned to place no reliance upon the occurrence of so unlikely an event: in short, this belief, which fired with hope more than one generation of architects, is now derided as an idle dream which can never be fulfilled. But it is vain to try to stifle this undying hope of

architecture, which springs up again and again when the last spark of its life would seem to have been quenched; its vitality is imperishable as that of other high ideals, at once the despair and the inspiration of the human race.

There must be, therefore, and indeed there are—for the present age is to the full as idealistic at heart as any which have gone before—many earnest workers who aim at the attainment of this end, and who strive both to free themselves from the necessity of living on the memory of the past, and also to clear architecture from the reproach of barrenness which has fallen upon this art of ours; and if the results of their labours have been for the most part indeterminate and abortive hitherto, it is that vague and divided counsels have prevailed as a rule among them, and because of the lack of a fixed, finite principle, answering to modern needs, upon which to base their faith and action. It is to them that an appeal is made to forget their differences and to unite their efforts in the common cause of all, working out a new system—one which shall embrace a practical method of building and a widely-comprehensive scheme of design perfectly conforming with the same—in place of the present medley of "styles."

No architect who is a student of nature can doubt that every material which is used in building must possess at least one principle peculiar to itself, or common to the class to which it belongs, capable of manifold expression by the dual means of construction and design—which are always at one in nature—within the limitations of its properties; nor can he believe otherwise than that if any material has not received as yet an architectural treatment in full accordance with its capabilities, the reason for this is that the principle which is essentially bound up with its nature has lain hid and undiscovered, or else has not been fully developed in construction or applied in design. Hence in architecture, as in all the other works of man, there must be room for that sudden recognition of the hidden principles of nature which is termed invention or discovery; and the history of past times affords many instances of such discoveries being made as have led to new departures and even to the founding of new systems in architecture, keys to rich chambers of nature and art till then locked up.

If the principle herein suggested for adoption by architects—to receive at their hands, for the first time, its due architectural expression—were so abstruse as not to be easily grasped; or if, again, it involved the employment of a material restricted in its use by reason of its rarity or expense in working, it could never obtain a general acceptance, although it might be possible to found a new system upon it; but the principle



now proposed for use in architecture is already the common knowledge of all the building races of mankind, awaiting but the life-giving touch of design to leap into being as a system; and it is simplicity itself, while the material of whose nature it is the very essence is to be found all over the world, and can be used just as it comes ready to hand, or rough hewn from the depths of Mother Earth.

To some it may seem strange that it is a natural material, and not one produced by artificial means, which is thus selected to form the basis of a system adapted to modern times; for the use of artificial substances in building tends to increase every day, and to these must necessarily appertain principles of the same kind as those belonging to the natural materials to which they are akin; but it is probable that stone will ever remain, as it has been hitherto, the chief of all materials used in building; while it is that which appeals the most strongly to architects, being the most durable and monumental, and they will therefore continue still to find their greatest joy in designing for stonework without admixture of alien elements.

What, then, are the practical and artistic qualities which should be possessed by a masonried system aiming at the fulfilment of modern purposes in architecture? They may be summed up as follows: perfect freedom in the use of the lintel and of all forms of arches, both lofty and low, together with the flat ceiling for covering in narrow passages, or spaces of small size; the vault, both domed up and groined, and the waggon-headed also, if desired, for spaces of larger dimensions; and, lastly, the dome for the largest of all. We want to have our hands free also to cope with the problems presented by buildings of which one portion is required to be broad and spacious, another lofty, and others, again, narrow and low.

To consolidate and harmonise in one system so many seemingly incompatible elements might well be deemed impossible were it not that the general trend of architecture, so far as can be gathered from the course of events during the past century, seems to have been in this direction; and also that there is a broadly synthetic principle, still awaiting recognition, upon which they might all be reconciled and combined. This pregnant principle consists in building the arch so as to reduce its thrust—a great consideration—by adopting a horizontal treatment in the lower part of all arches, vaults and domes, their haunches being constructed of horizontal courses of corbelling. In this way, not only does the shape to be given to the remaining portions built with radiating joints become a matter of choice

—within the limits of the material—not only is the desired unification of various parts of a composition differing in their proportions of length, breadth, and height made possible, but the way is opened for the use of trabeated construction in combination and perfect accord with arched structure; for it is evident that the lowest or any course of the corbelling might be extended as a lintel over a narrow opening, or as a slab to ceil a passage, without detriment to the homogeneity of the construction or the unity of the design, in both of which the same dominating characteristics would still prevail throughout.

Do we not find here a possible basis on which all who love truth in architecture might join so as to re-establish sound construction and design; for here is something tangible in place of vague and nebulous theories—and who would be so bold as to declare it to be impossible for them to produce beauty on these lines? Yet it is not rashly assumed that the abandonment of the present imitation of past “styles” could be brought about at once, for that would mean the attempt to express the refinement of modern civilisation in terms of crudity and barbarism—by means of phonetic spelling, as it were, or a kind of harsh architectural Volapuk. No such hastily fabricated system is here proposed, but it is urged that those who hold that the hope of a living modern architecture lies in some reformation of our present Babel-like modes of construction upon consistent Gothic principles, and in obedience to the wise and well-ordered laws of Classic composition, should consider the principle above described with an open mind, and the more so because it might be shown, were this the place, to be the logical outcome of the English mediæval system, towards the close of which it was asserting itself more and more strongly through a series of structural changes, brought about by design, constituting a veritable evolution; and again because the system based upon this principle, while thus derived from a Gothic source and permeated throughout by the same spirit—being, in fact, a continuation of Gothic in its method of building—would be no less pervaded in design by that dominating quality of horizontality which characterises the Renaissance, from which it might, therefore, freely borrow, adapting many of its noble forms.

The English mediæval tongue has become the modern by enriching its structure with many modes of expression derived from Classic sources. A similar vital combination is also possible for architecture.

The dissatisfaction of architects with the present position of their art is a hopeful sign for vigorous progression in its future development.

THE PROPOSED AMERICAN BUILDING IN THE STRAND. BY PROFESSOR BERESFORD PITE.

THE proposal which has been made to the London County Council to lease for 999 years the great central site created by the Strand Improvement scheme has a purely business basis. It is the product of an English-American syndicate which hopes by providing 6,000 office-rooms in a building completely organised for the purpose to earn a profitable return for the sum of about £2,000,000 which the building will cost. The promoters, however, recognise that art is a necessary factor in a negotiation for such an important building by announcing that £10,000, that is exactly one half per cent. upon the sum stated as the cost of the building, will be spent on "decoration." This is amusing, and reminds us of A. W. N. Pugin's invitation to a parsimonious church committee to "say 30s. more and have a tower and spire" added to their building.

The business side of the proposal can, however, be put on one side with the reflection that the spending of any sum, large or small, upon "decoration," internal or external, will not in a building of this scale and size have any appreciable result upon the whole effect. The proper spending of the one half per cent. can be discussed at a much later stage in the building history, so the promoters need not at present trouble themselves about the cost of "architecture or decoration."

In any building of the extent and mass projected, composed wholly of utilitarian chambers, the total effect and general expression of purpose will be bad or good, satisfactory or unsatisfactory, without relation to added ornaments or features.

These remarks may be emphasised by reference to the published design, if we can rely on the sketch elevations that have appeared in the daily papers. They show a singularly weak attempt to add meaningless and—from the promoters' point of view—profitless ornament to the fronts, and also a dome which, whatever its actual dimensions, is stupid and little in scale. The huge block of rooms, expressing their use alone by busy classified windows, would make finer architecture, and an honest commercial disregard of flummery might at least sweep away these irritating concessions to bad taste. If Londoners want a gigantic office-block let off in a multitude of small holdings upon this site, let them have it at least without the affectations of a falsely pompous art. There is really nothing in the requirements of the building inimical to a sensible architectural treatment, and, provided a certain liberty can be afforded for proportioning the great masses, there is an opportunity for an expressive treatment in a building

of characteristic London business life, stimulated and affected as it is at the present time by American influences. Let us, however, have real, not sham architecture; accept the honest, practical commercial purpose of the building, and by proportioning, grouping, and balancing the masses, use the opportunity undoubtedly afforded for a treatment which shall be sensible and artistic at the same time.

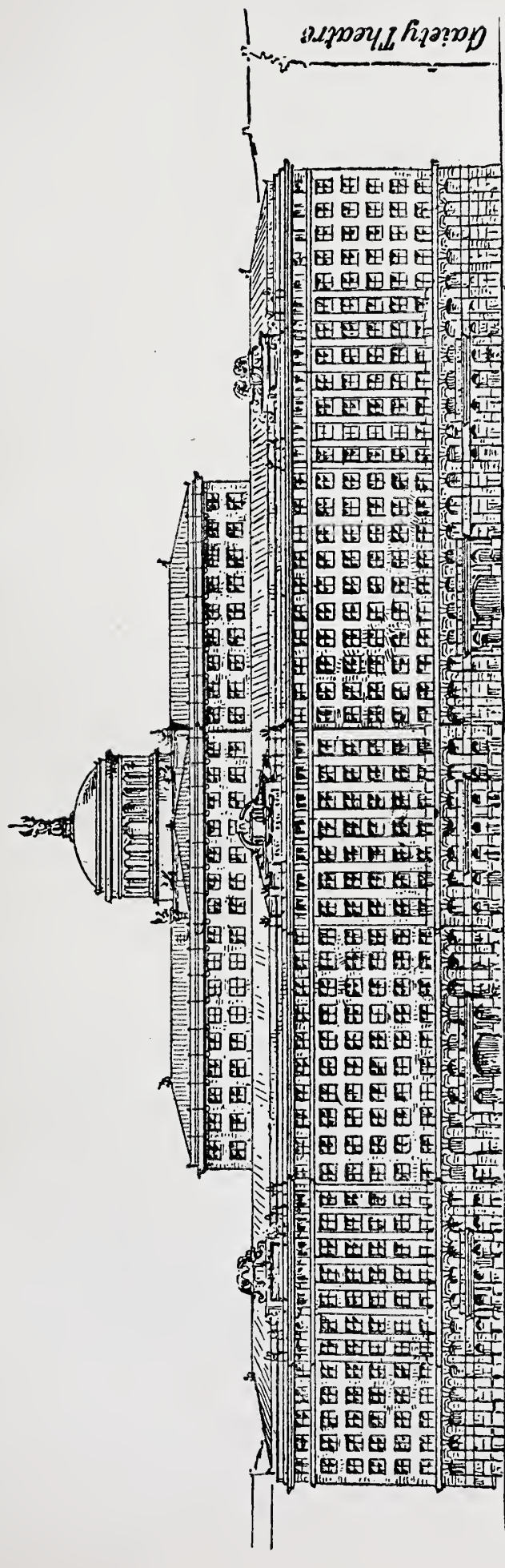
Assuming such general principles in the design, we must next ask if such a building could from its purpose, and the expression in architecture of its use, be suitably placed opposite to Somerset House and Gibbs' beautiful little church of St. Mary le Strand. Is there space enough to prevent the one from spoiling the others? The two old buildings are architecturally of the highest value to London; their historic position in our architecture, their great intrinsic beauty and merits, and the picturesqueness and dignity which they impart as public buildings to the Strand, are all too valuable to be sacrificed voluntarily to the private interests of a syndicate.

There can be but little doubt that a moderately lofty building, of great continuous length, of simple mass, and suitable scale of detail, could be designed that would look very well upon the crescent plan of the new Strand frontage. A ratio of 75 feet of height to 100 feet of street clear width would allow for a lofty front, and yet be within what may be called a margin of artistic safety in proportion. It should be borne in mind that the stories which compose the height are low, the rooms being offices, and therefore the relative proportion of the parts is small, and the effect of height thereby increased. The usual proportion of equal height of building to width of street will only hold good in streets of ordinary width. A building line of height of 150 feet in streets of 150 feet in width would obviously produce a street of gloominess and depression.

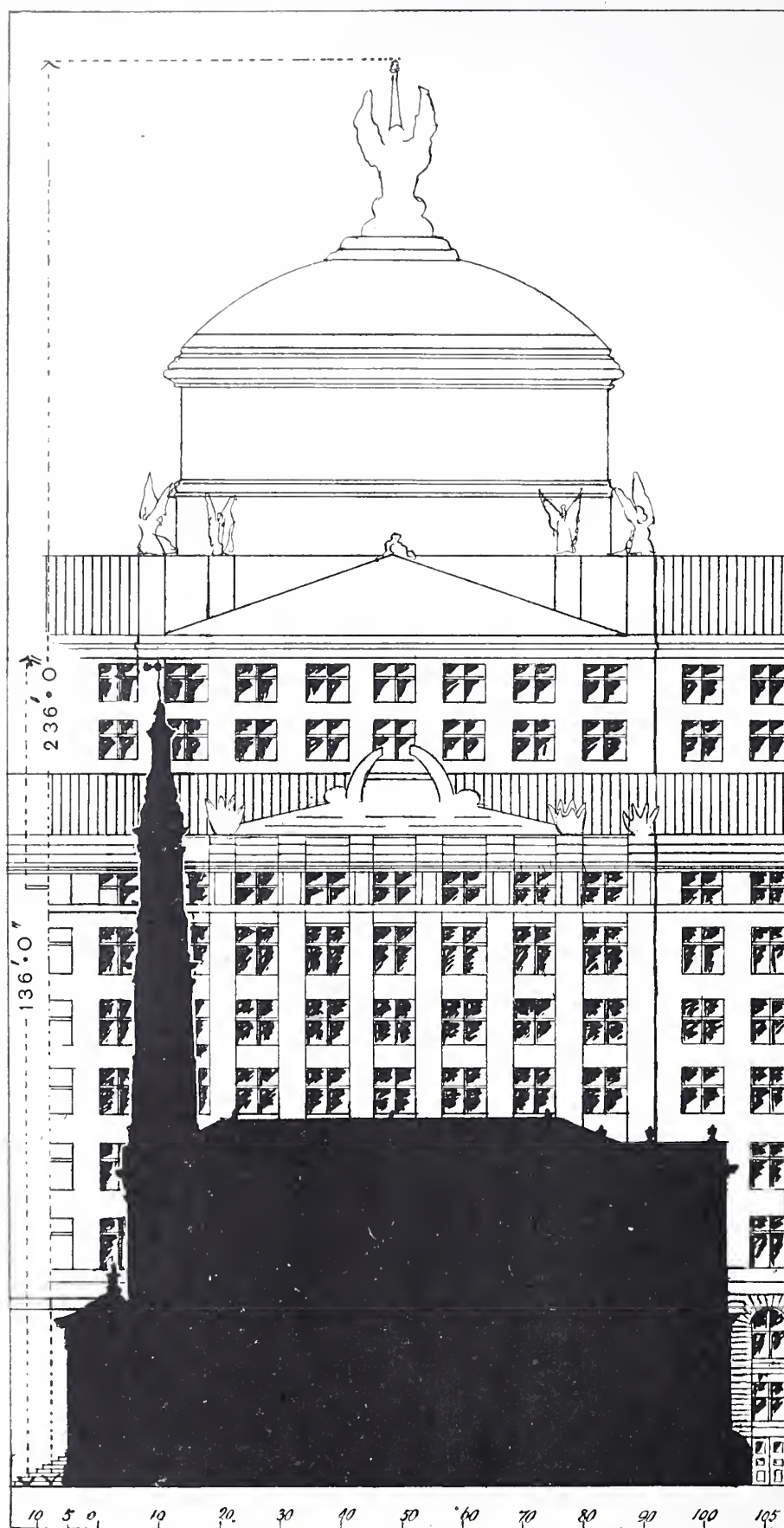
Opposite Somerset House the width of the Strand is fixed at 100 feet, and this applies at both horns of the crescent. At these points the height of 75 feet might be suggested as a satisfactory vertical limit, with a possibility of two receding stories in the roof above.

The church, however, which stands in the crescent has to be considered. It should be remembered that the views of this beautiful building are obtained from the west and east, more or less against the distant perspective of the sides of the Strand, and not directly against the blocks most adjacent. It is proposed to maintain an equal width of roadway on both sides of St. Mary's Church, and therefore it will be of value to limit the general height of the buildings on the north (or new) side to that of the more important one—





SKETCH ELEVATION OF THE PROPOSED BUILDING.  
NEW CRESCENT ROAD. FRONT.



ELEVATION (TO SCALE) SHOWING APPROXIMATE HEIGHT OF THE STRAND FRONTAGE OF THE PROPOSED AMERICAN BUILDING, CALCULATED FROM THE DOME DIMENSION GIVEN (70 FEET DIAMETER), AND TAKING MINIMUM HEIGHT FOR FLOORS, ETC., UNDER THE LONDON BUILDING ACT, THE DIFFERENCE IN LEVEL BETWEEN THE STRAND AND CRESCENT ROAD FRONTAGES BEING ALLOWED FOR. A SILHOUETTE OF ST. MARY-LE-STRAND (TO SCALE) IS SHOWN FOR COMPARISON, THE POSITION OF THE CHURCH WITH REGARD TO THE DOME OF THE NEW BUILDING BEING APPROXIMATELY CORRECT. TO THE LEFT WILL BE THE NEW GAIETY RESTAURANT AND "SHORT'S" PREMISES, HEIGHT 80 FEET FROM THE PAVEMENT TO THE TOP OF THE CORNICE, AND THE NEW GAIETY THEATRE, 73 FEET PAVEMENT LEVEL TO CORNICE.



Somerset House—on the south (and old) side. When the limit of width from Somerset House on the south has, however, been passed, the greater distance from the church will justify a greater height in the centre of the new crescent.

These general considerations point to the conclusion that a proposed continuous vertical limit of 75 feet around the crescent would not interfere with the effect of the church.

I would venture to add a few remarks from another point of view.

I regard it as a mistake to attempt a great central feature upon a building which from its nature has no internal apartment of proportionate scale to the whole site. The central dome shown in the proposed scheme is relatively far too small and devoid of emphasis or meaning, as it would probably be nearly all glass. The expression of such a building is more nearly that of a number of related centres and blocks.

The Palais de Justice at Brussels may be cited as a splendid modern example of centralisation of design, as also of dignified grouping. With what regret and awe we shall have to regard that beautiful building if the crude idea that has been published for *this* proposal is carried out as it stands, in spite of all the adjectives lavished upon it! A finer example still of great centralisation of architectural expression as of suitability to site is our own St. Paul's Cathedral hard by. The absurdity of attempting with a house of *six thousand* rooms to emulate the unity of the one or the supporting grouping of the other we hope will be manifest.

May I further venture the perhaps risky hope that, if a *beautiful* design were proposed—*beautiful* in its obvious honesty, in the artistic audacity of its use of opportunity, and in the restraint and sweetness of what ornamental forms are employed—the building would be welcomed by architects. The site is the finest that London has afforded since the Houses of Parliament were built. Its open access, its situation on a hillside, the grand access from north, east, and west, and the refined and spacious architecture of its southern neighbours, all combine to stimulate the imagination of the Londoner architect with that hope of architectural bliss which still, in spite of most grievous trial and doubt, springs in his breast.

NOTE.—The London County Council has, since this article was written, refused a 999 years building lease, but offers to negotiate on the basis of a 99 years lease. It is not known what view the American Syndicate takes of this offer; but with a projected capital expenditure of £2,000,000 on the building the scheme would be impracticable. Presumably, therefore, the matter falls through.

## BOOK REVIEWS.

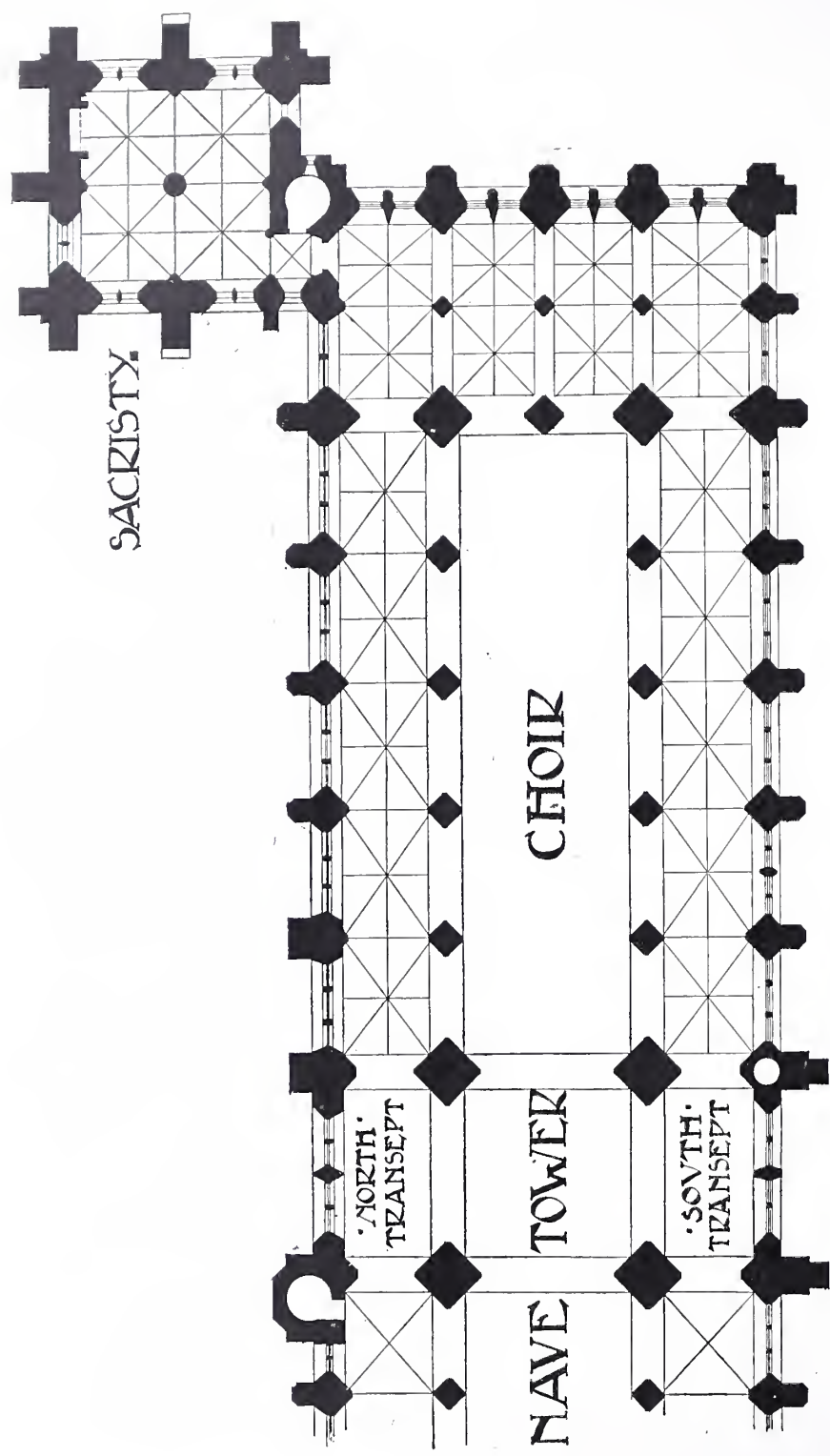
## THE DOUBLE CHOIR OF GLASGOW CATHEDRAL.

"The Double Choir of Glasgow Cathedral: A Study of Rib Vaulting." By T. L. Watson, F.R.I.B.A. Price 25s. nett. Glasgow: James Hedderwick & Sons, "Citizen" Press.

MR. WATSON has written on the crypt of Glasgow Cathedral an interesting and valuable monograph—interesting because he has found his own fox and hunts it into the open with energy and success, and valuable since he gives us excellent photographs and exact plans. Also he sets out his arguments, which turn on nice points of observation, with a lucidity that makes it a pleasure to follow him. His thread, if it runs into many intricacies, can be traced to safe issues. Glasgow crypt was plainly not of *one* but of *many* buildings, and our author takes us through them all, explaining the stages, and giving the how and the why of the crypt as we see it to-day. The sequences of its styles are distinctly established once and for all. Mr. Watson can afford to smile when in "The Ecclesiastical Architecture of Scotland" or "The Book of Glasgow Cathedral" belated opinion would call the crypt "an unchanged work," and all as intended in "the architect's original design." Such bigotries must now, as Mr. Watson phrases it, be "outside the range of intelligent controversy."

However, having seen so much and so clearly, how is it that Mr. Watson himself blinks at the light he has created? Why, when he has so well proved that the works at Glasgow are those of successive constructors working to the purpose in hand, does his text offer us designing architects, devising beforehand what the masons should do? His whole argument is that these masons worked strictly in the fashions of their times, such as were of no individual devising. He is insistent on the solidarity of Gothic building-habit—on plan, detail, and construction being all inflexible in their successions, subject to no man's foreordaining. Yet, when he has shown that there was no room for "such a person," his pages still harp on the "architect." One must think, that when he writes of "designing," it is from unconscious habit, with no exact meaning in his words.

There are other antiquated notions which cling to Mr. Watson, when his own first hand observations fail him. For example, in Chapter I. he seems to suggest that in the particular years 1180–1240 any bishop who survived more than a year or two in his see must have pulled down the old and built himself a new cathedral, quoting Viollet le Duc as in this matter conclusive authority. Everybody knows that great writer's enthusiastic theory as to lay-architects appearing *c.* 1180 and making cathedrals as thick as blackberries. But even as to the France which limited Viollet le Duc's horizon, this all is now very much discounted by French archæologists, while such an era of lay-cathedrals could never be seriously advanced for England, where cathedral building was under monastic habit, and proceeded with constant

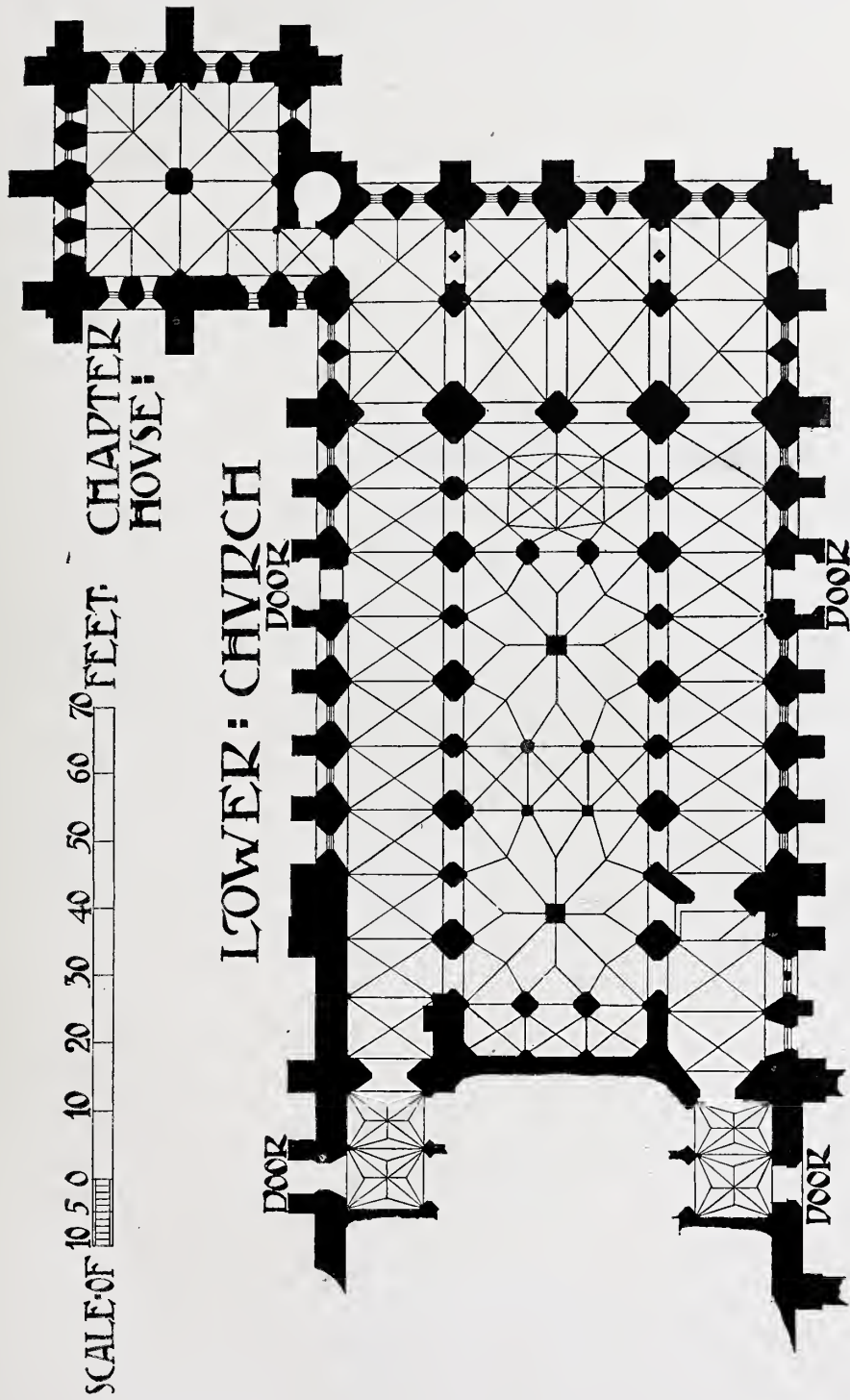


PLAN OF CHOIR, GLASGOW CATHEDRAL.

(FOR SCALE SEE NEXT PAGE.)

FROM "THE DOUBLE CHOIR OF GLASGOW CATHEDRAL."





PLAN OF THE LOWER CHURCH, GLASGOW CATHEDRAL.

FROM "THE DOUBLE CHOIR OF GLASGOW CATHEDRAL."

energy from 1100 to 1400. Scotch architecture was definitely attached to the English school—at any rate till 1250. It is therefore fantastic, on the strength of French conditions, to invent a whole series of Glasgow cathedrals each destroying its predecessor!

The actual historical data for Glasgow are these:—First there was a Bishop Achaius, appointed by King David, and under him was built a cathedral dedicated in 1136 and burnt about 1176. But by the way, how is our author justified in asserting as he does on various pages that this building of *c.* 1130 must have been small, primitive, rude, built with small stones and axed stonework? A cathedral of that date built by David's chancellor would be likely to be none of these things. But it would have had an apse, for our author's is a strange opinion that apses had become obsolete after 1100. However, nothing has been found to tell us of Achaius' cathedral. And after the fire the records show only a rededication in 1197, and

subsequently some indications of building operations continued all through the thirteenth century. On this somewhat slender thread our author strings first a new cathedral by Bishop Jocelin, *c.* 1180; secondly, a rebuilding by Bishop Walter, *c.* 1210; and then a third new quire by Bishop Bondington after 1240. He assigns the existing architecture; first, a stray pillar of it to 1180; secondly, the south-west angle of crypt to 1210; and the bulk of the work to Bondington's rebuilding after 1240. Now this dating of plans and mouldings is at discord with what can be seen and dated in the neighbourhood and over the English border, all to my mind works of one building school. In the first place the plan of Glasgow with its aisled square-end is of twelfth century rather than of mid-thirteenth century devising—seeing that it is of the fashion of Bishop Roger's Sarum, Bishop Reginald's Wells, Archbishop Roger's York, and probably Ripon, as well as of the Cistercian

Bylands and Dore—all twelfth century churches. Not of much avail, therefore, in his contention for a 1240 date, is his exhibition of the French thirteenth century sketch-book with Wilar de Honecort's Cistercian plan. The mouldings which he dates to 1210 might well be thirty years earlier. For example, the vault rib of the south-west crypt is to be found in the slype at Fountains and in Ripon quire—before 1180. The vault ribs he calls of 1240 and 1250 can be practically matched at Fountains and Rivaulx thirty years earlier. And just as doubtful would seem Mr. Watson's confident postponement to 1250 of the vaulting of the upper aisles all on account of its ridge-rib. Dismissing the Ripon example of 1180 and St. Hugh's quire-vault—which, spite our author's contradiction, must still, I think, be taken as of the original construction—there are at Lincoln itself, in Hereford Lady Chapel, in Chester Chapter-house, many ridge-ribbed vaults of various dates before 1250. The exactly fixed example is that of Gloucester nave, vaulted by the monks "*animosâ virtute*" as the Chronicle records in 1243; but the aisle there of 1320 was vaulted without ridge-ribs. All shows that this feature is not to be depended on to fix date. These small matters must be mentioned because on his accurate timing of the Glasgow work, our authors contentions very largely depend.

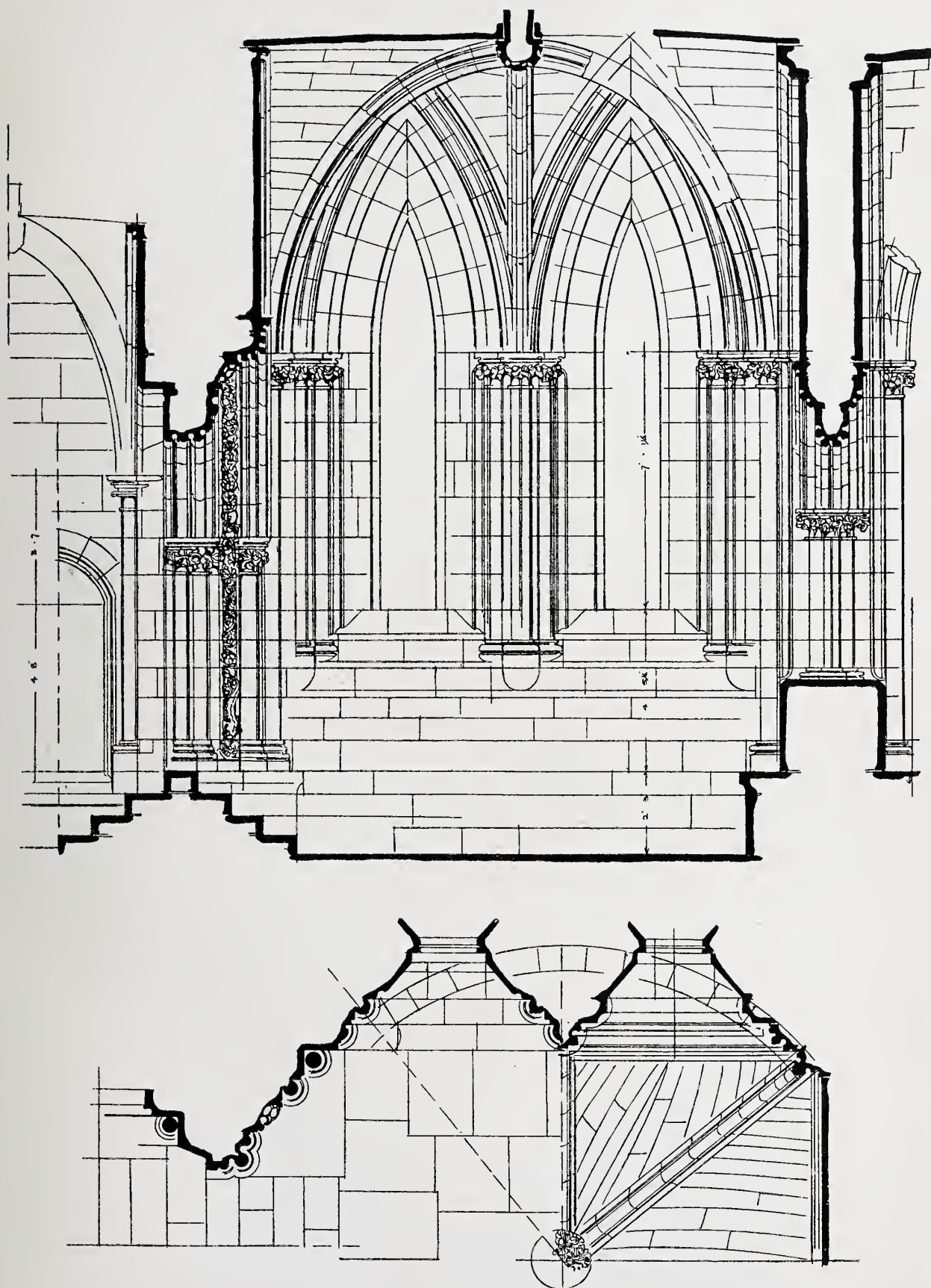
Still in his intelligent analysis of the sequence of style he is fully justified, and an excellent chapter is that in which he discusses the methods of the masons, and the order of their working, discovering the reasons why they left certain



SOUTH-WEST COMPARTMENT, LOOKING WEST.

FROM "THE DOUBLE CHOIR OF GLASGOW CATHEDRAL."

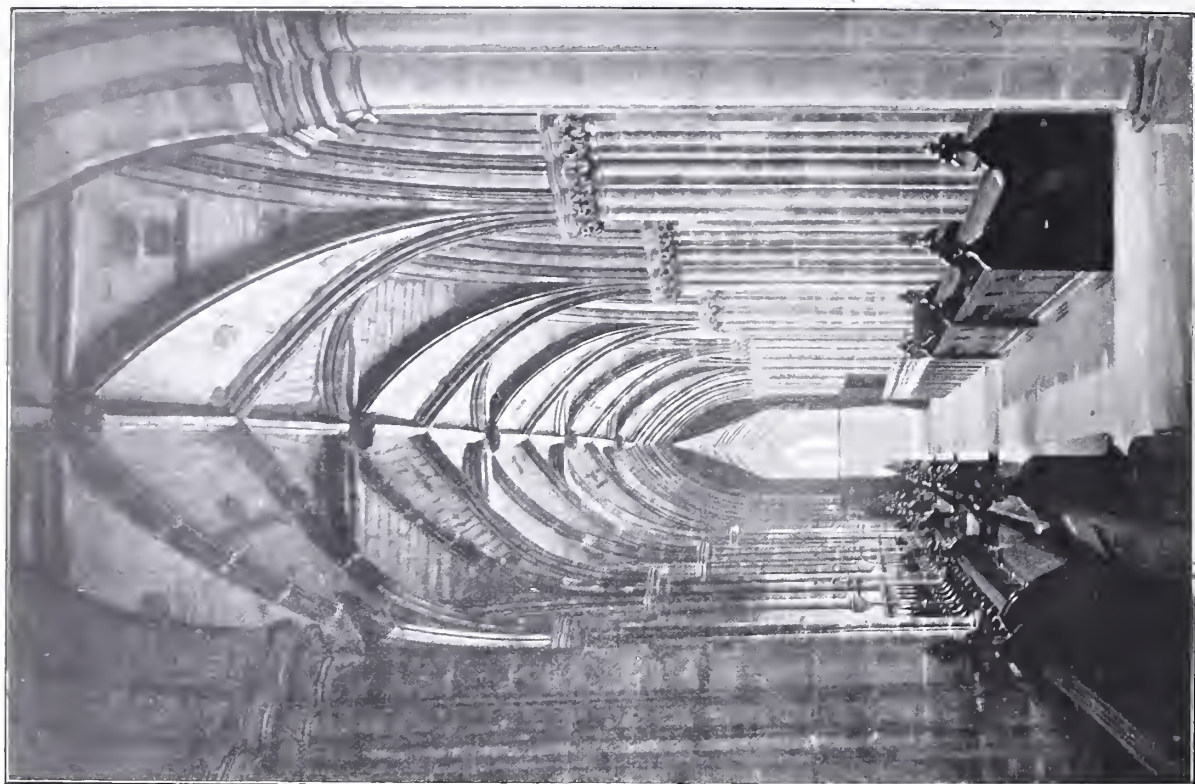




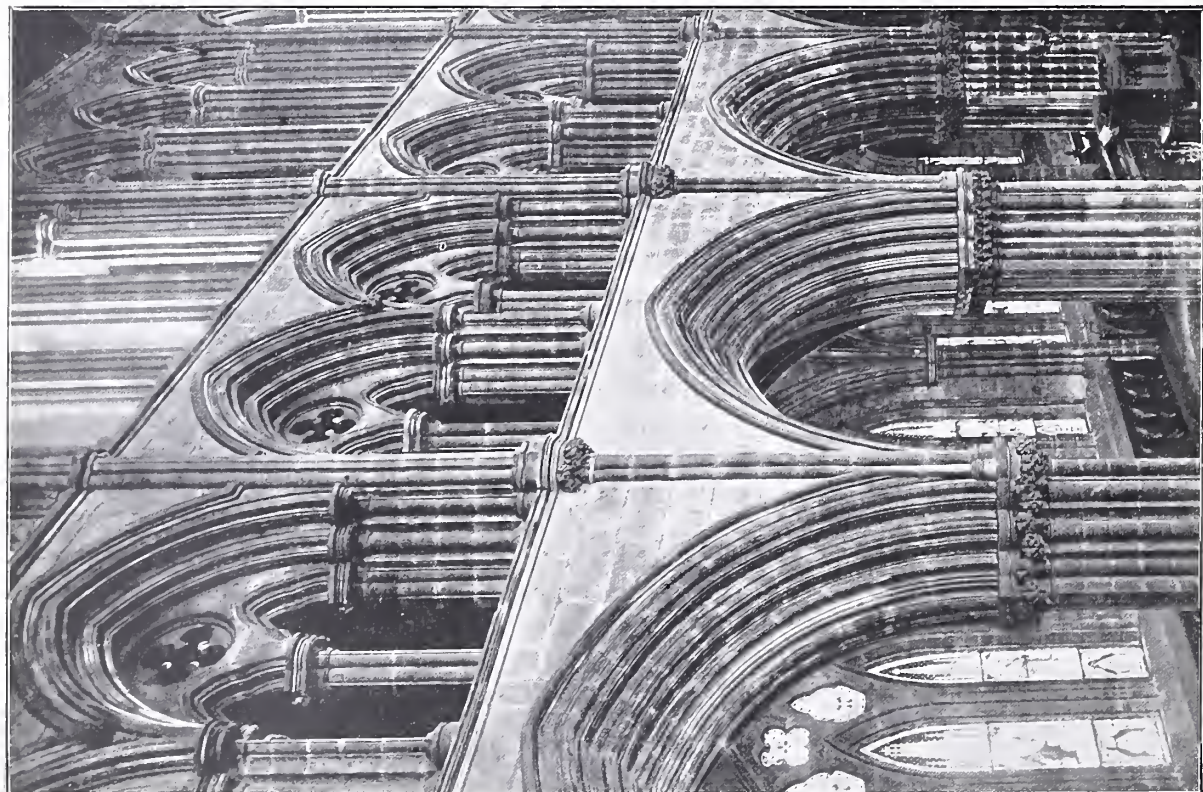
NORTH-EAST CHAPEL OF LOWER CHURCH.

FROM "THE DOUBLE CHOIR OF GLASGOW CATHEDRAL."





THE SOUTH AISLE OF THE CHOIR.



VIEW OF THE CLERESTORY.

FROM "THE DOUBLE CHOIR OF GLASGOW CATHEDRAL."



parts of the crypt unvaulted until the finishing of the upper work. I believe he is right in his ingenious reconstruction of the conditions. But when he calls the problem at Glasgow a unique one at the date, he seems to have strangely overlooked, seeing that he refers to Canterbury so often, that the master mason who built there the Trinity Chapel over its lofty crypt, had just as big a work as Glasgow's to face—and really the same masonic problems were constantly to be met in the building of great halls and refectories over vaulted undercrofts.

Also for the crypt's central bays being at first unvaulted there was possibly another very good reason besides the immediate masonic convenience. Our author does not touch on this point, but seeing

point to a survival eastward that might well have been substantially that of the Norman apsing. So there may have been, after all, only this old work and then the new setting out of the early thirteenth century instead of our author's four cathedrals. This interpretation has its difficulties no doubt, but the possibilities of it do not seem to me to have been quite threshed out by Mr. Watson.

EDWARD S. PRIOR.

## LONDON AFTERNOONS.

"London Afternoons." By W. J. Loftie, B.A., F.S.A., F.Z.S. Price 10s. 6d. net. London: Cassell & Co., La Belle Sauvage Yard, E.C.

MR. LOFTIE has here brought together a series of light essays on subjects mostly relating to London, although a few—for instance, those on Tring, King's Langley, and Berkhamstead—are unconnected with the rest of the volume. Mr. Loftie has, as he says in his preface, been writing on London during a quarter of a century or more. In some ways he is excellently equipped for the task. He uses his pen with skill, he has much out-of-the-way knowledge, combined with a wholesome hatred of destroyers and "restorers" of old buildings; some of his theories also are stimulating and ingenious. On the other hand, in matters of detail, accuracy is by no means his strong point, and he is apt to assert as a positive fact what at most is matter of opinion.

Mr. Loftie's first chapter is headed "London five centuries ago," and here he gives a quaint picture of the City and its then suburbs, representing their appearance on the accession of Edward III., and at other dates down to the sixteenth century. The truth of the "impression" would have been increased by a little more care in filling up the accessories. If he had referred to Stow he would not have said that the church of St. Mary le Bow, with its "fine Norman arches of stone," was built in the twelfth century, for he would have found that its roof was blown off by a tempest of wind as early as the year 1090. Again, while sketching the appearance of old London Bridge, he places the "blackened skulls" of some of the victims of "recent disturbances" occurring in the reign of Richard II., over the gate at the Southwark end of the bridge, regardless of the fact that traitors' heads were not removed to that position until the taking

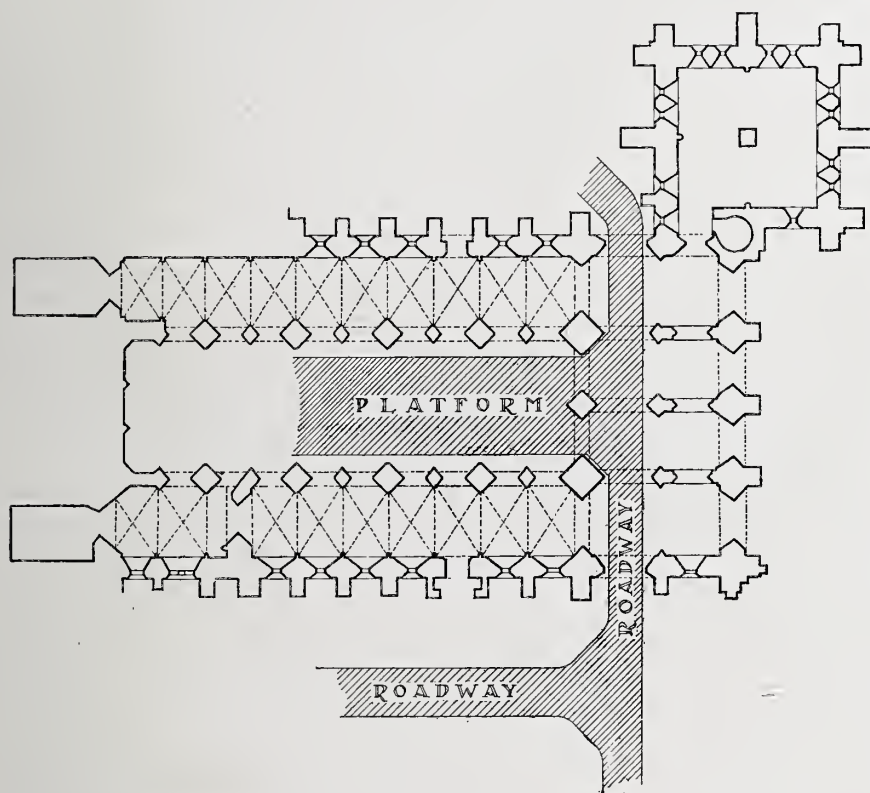


DIAGRAM OF ROADWAY INTO CHURCH.

FROM "THE DOUBLE CHOIR OF GLASGOW CATHEDRAL."

that the maintenance of church service was a great matter in the conduct of mediæval church-additions, it is probable that the old presbytery remained, while round it was set out the new building. Then, the work being long delayed, the final clearing out and completion of the central compartment came with the craft of much later date than what had built the body of the new work. It is to be observed that the fires recorded as destroying Norman fabrics had often little effect on the solid masses. It is quite possible that the eastern limb of Bishop Achaius' Church was, after the fire of 1178, patched up by Bishop Jocelin, and stood in use for the services during the thirteenth century rebuilding of the new quire. The south-west chapel of the crypt is certainly of the date of Bishop Jocelin's bishopric. Its retention, and some peculiarities of the buttressing north and south on the line of it (which are not explained by Mr. Watson),

down of the tower at the London end, in or about the year 1577.

On the subject of City Companies our author is suggestive, but rather confusing. In one place he says that there were "no Guilds not religious"; elsewhere, that James I. restored to the Drapers' Company the name of the Guild of the Blessed Virgin, and thus gave them "a shadowy excuse for calling themselves a Guild"; elsewhere again he says that if there was a Guildhall there must have been a Guild, and that Guild, being the governing body of the City, may not necessarily have been religious. He might have mentioned the hall of the Hanseatic Merchants in London—certainly not a religious body, which was described in their original charter as "Guilda Aula Theutonicorum." On page 42 we are told that of all the City Companies in the fourteenth century the Armourers was the most important, of which "even the great Edward was a member." But it is not explained that this was not the Armourers' Company already existing in 1307, if not before, and afterwards united with the Braziers, but the Company of the Taylors and Linen Armourers, who made the padding and interior lining of armour, and that this is now the famous Merchant Taylors' Company.

Mr. Loftie might increase his list of City churches which partially or wholly escaped the Great Fire. Thus St. Botolph Aldgate, St. Botolph Aldersgate, St. Botolph Bishopsgate, and Allhallows London Wall, were all rebuilt in the eighteenth century; the only one of them which the fire had touched was St. Botolph Aldersgate. He mentions St. Michael Wood Street, destroyed in 1897, as having contained much mediæval work, but omits St. Michael Bassishaw, since also destroyed, to which the same remark would apply. Indeed, it may be said that whenever one of Wren's churches is pulled down, an event which happens with painful frequency, traces of the previous building are invariably found. Mr. Loftie's idea that the number and smallness of the city churches points to the likelihood that a majority of them were not of very great antiquity, is at variance with the opinion expressed by the learned Mr. Micklethwaite in a paper printed in the *Archæological Journal*, vol. 37. The latter held that the early date of the division into parishes is shown very clearly by the state of our old commercial towns. Those which, like London, York, and Norwich, come from Roman times, have many parishes, each with its own church, often of small size; whilst those which, like Hull, Boston, and Yarmouth, rose to importance in the later mediæval times, are not so divided. A fact which supports the belief that many of the London churches were of ancient foundation is that they were dedicated to early saints who would not have been popular among the Normans. There are various indications pointing in the same direction. Thus Stow tells us that the Norman church of St. Mary le Bow was called New Marie church; and a similar title was applied to St. Mary Woolchurch Haw, when Eudo, who founded the Abbey of St. John, Colchester, gave it the patronage

of this church and of St. Stephen Walbrook. We have still St. Mary "Elder," or "Alder-mary." Again, the monk Fitzstephen, writing in the twelfth century, says that there were then no fewer than 136 parish churches in the City; and when the Priory of Holy Trinity, Aldgate, was established in 1108, it occupied ground which, although of no great extent, had already been divided into four parishes. The second names of Allhallows and St. Mary Staining may give us a hint that they were built of stone when most churches in the City were mere wooden structures.

Mr. Loftie is very sure that the church of St. Katherine Cree was designed by Inigo Jones, and says that Mr. Reginald Blomfield stands alone in taking the opposite view. This building was consecrated by Laud in 1630-31, and it is only attributed to Jones by tradition, a remark which applies equally to the somewhat similar work at St. John's College, Oxford. Mr. Blomfield doubts the usual attribution of these buildings, because, if we except the south door of St. Katherine Cree, he considers them totally unlike any authenticated design of the great architect. But we certainly have an attempt at Gothic by Inigo Jones in the Chapel of Lincoln's Inn, the plan of which was submitted in 1619.

The chapter headed "Newgate" is an interesting one, with its theories as to the comparative ages of the different gates of the City. Mr. Loftie does justice to Newgate prison, in designing which the usually commonplace architect, George Dance the younger, so surpassed himself (Mr. Blomfield has, perhaps, told us why), that he produced, in its way, the most impressive London building which has come into existence from the time of Sir Christopher Wren until now; a building of which the City Fathers are shortly going to deprive us. Our author gives a slight but picturesque account of the streams formerly flowing into the Thames at or near London. This is a subject on which the last word has not yet been said; Mr. J. G. Waller has written something of interest, and there are many sources of information; but what we want is a really good map, with all the various water-courses marked, as far as it is possible to ascertain them. In this chapter the statement that "we have to go down steps from Threadneedle Street into Broad Street," is of course incorrect, the slope of the ground being almost imperceptible. If there are steps, how can omnibuses and other vehicles pass from one street to the other, as they do on week days almost incessantly? The problematical Rugmere, or "Ridge-mere," Pond near Regent Circus, first mentioned in Mr. Loftie's "History of London," is again referred to. Did it ever exist? And, if so, was it drained by William Blemund, Blemot, or de Bleemund, in the reign of King John? On this matter we should like to hear the opinion of Mr. A. M. Davies, who is now writing about the Prebendal Manor of Rugmere in the *Home Counties Magazine*.

We have not time to accompany Mr. Loftie in his pleasant visits to the country, most of which would



occupy rather a long afternoon; but, before concluding, we must give yet another instance of his carelessness in matters of detail, which, although not important, is rather trying. In his "History of London" he shook our boyish faith in the truth of the couplet on the old sign in Panyer Alley—

"When ye have sought the Citty round,  
Yet still this is the highest ground;"

by telling us that this is fifty-nine feet high, and that the highest point in the City is on the site of the Standard in Cornhill—that is, where Cornhill, Leadenhall Street, Gracechurch Street, and Bishopsgate Street meet, which attains a height of sixty feet. For years we have believed and quoted his assertion, but he now tells us, without any reference to what he wrote before, that the highest ground is in Cannon Street; while elsewhere he says that, unless he is mistaken, it used to be by the church of St. Andrew Undershaft. The illustrations, which are well selected, have not much connection with the text. If we have ventured to point out a few shortcomings in Mr. Loftie's volume, we will conclude by saying that for those who know how to discriminate it will be found both useful and entertaining.

PHILIP NORMAN.

## A HISTORY OF ARCHITECTURE.

"A History of Architecture on the Comparative Method, for the Student, Craftsman, and Amateur." By Professor Banister Fletcher, F.R.I.B.A., and Banister F. Fletcher, A.R.I.B.A., Architect. Fourth edition, revised, greatly enlarged, and newly illustrated. Price 21s. nett. London: B. T. Batsford, 94, High Holborn, W.C.

THIS is a fresh issue, largely re-written, and with new illustrations, of a venture well considered in view of the popularity of the R.I.B.A.'s examinations, and now brought to the dignity of a fourth edition. Its purpose is the ballooning up of the architectural student to the height whence he may survey all the kingdoms of architecture, and declare his mastery of them. And, at any rate, the book gives him command of the special language which it is to be supposed the Institute examiners accept as answers to questions on architectural style. Otherwise the phenomenal success of the earlier editions is not to be accounted for. It is therefore to be hoped that, descending from examination heights to practice, the passee of the Institute will find in such phrases as "artistic motive," "successful feature," "latent fancy," good weapons in the rough-and-tumble. The spatch-cocked verses, which seem the artistic motive of many vacant pages, should, interspersed say in specifications, please the lady client.

In view of the fine ether of these contents, one ought not, perhaps, to grumble at the guinea charged for the volume, but still its price is "heavy" from the general student's point of view. And heavy, too, is now the volume itself, bulky and massive with unnecessary inflation, for nearly half its proportions are in empty margins, blank pages, and the aforesaid poetic mottoes. All this is publisher's business, no doubt:

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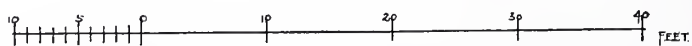
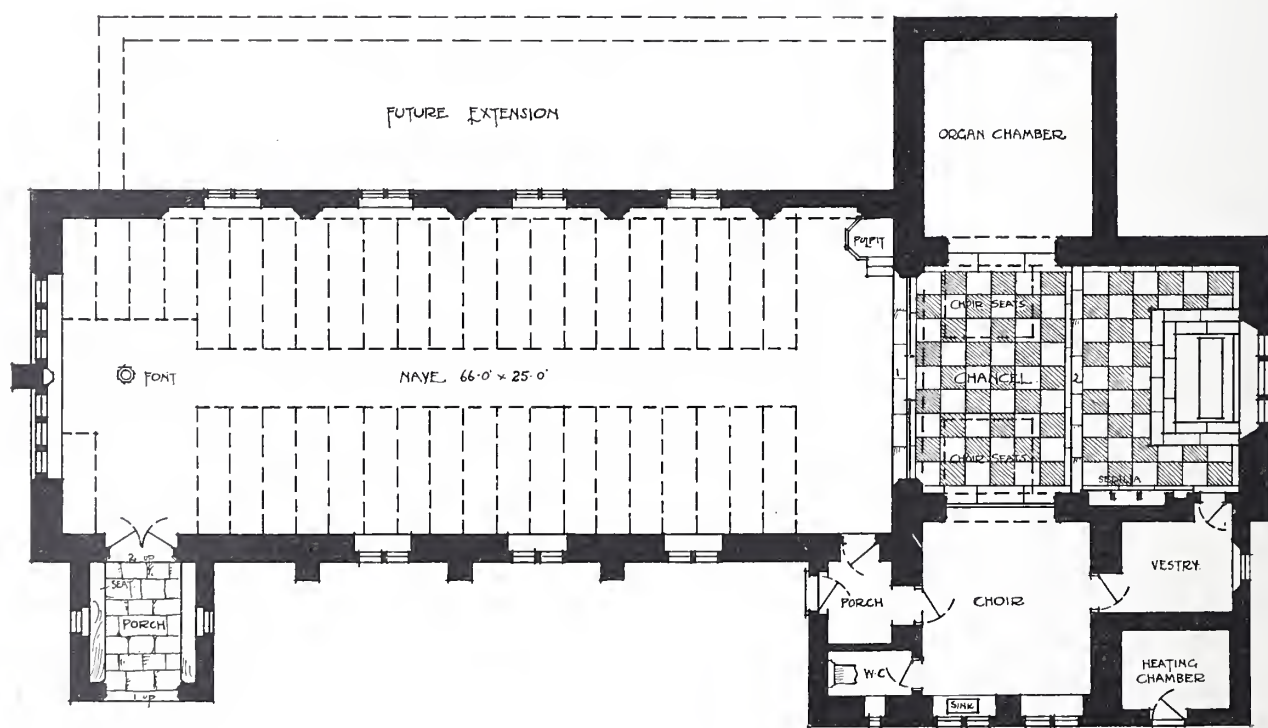
but the comparative method of the author conduces to padding. When everything has to be compared with something else, in season and out of season, we are told mostly what a thing is not, rather than what it is. One is reminded of the chatty Dorset peasant, who, when asked the way, will very pleasantly describe where you are *not* to go before he tells you right. The task, too, of having to find "geographical, geological, climatic, religious, social, political, and historical" influences on each phase of style makes for much forced writing. Indeed, if one may trespass on the comparative method, the American "History of Architecture," by Professor Hamlin, is a guide to examinations, a quarter of the bulk of this, half the price, and twice as informing. And turning to a really scholarly text-book, like that on "Greek Sculpture" by Professor Gardner, one can only commiserate the architectural student that he is given comparisons instead of facts.

Still, this fourth edition is in all its fresh points immeasurably superior to the original. The strange things that appeared on so many of the pages of Professor Banister Fletcher's production have most of them been amended, though the account of the monastic orders still needs revision, and the student will be misled if taking the information given, p. 205, he goes to Winchester Nave to find fan-vaulting. There is a funny statement, too, as to the Freemasons, on p. 197. But the photographs are now much improved, and make a pretty architectural picture-book: the diagrams are frequent, and only fail from a stupid fashion of printing, which confuses instead of explaining: and now there are some architectural treatises, which are better than comparisons. But is it good taste to advertise our living professionals, though their comparative labellings do make amusing reading? However, Mr. Fletcher has written new for this edition an excellent general account of Gothic Architecture in Europe, and if in the next he would only suppress two-thirds of the comparative matter—and all the poetry—we might have a handy epitome of architectural style for students.

EDWARD S. PRIOR.

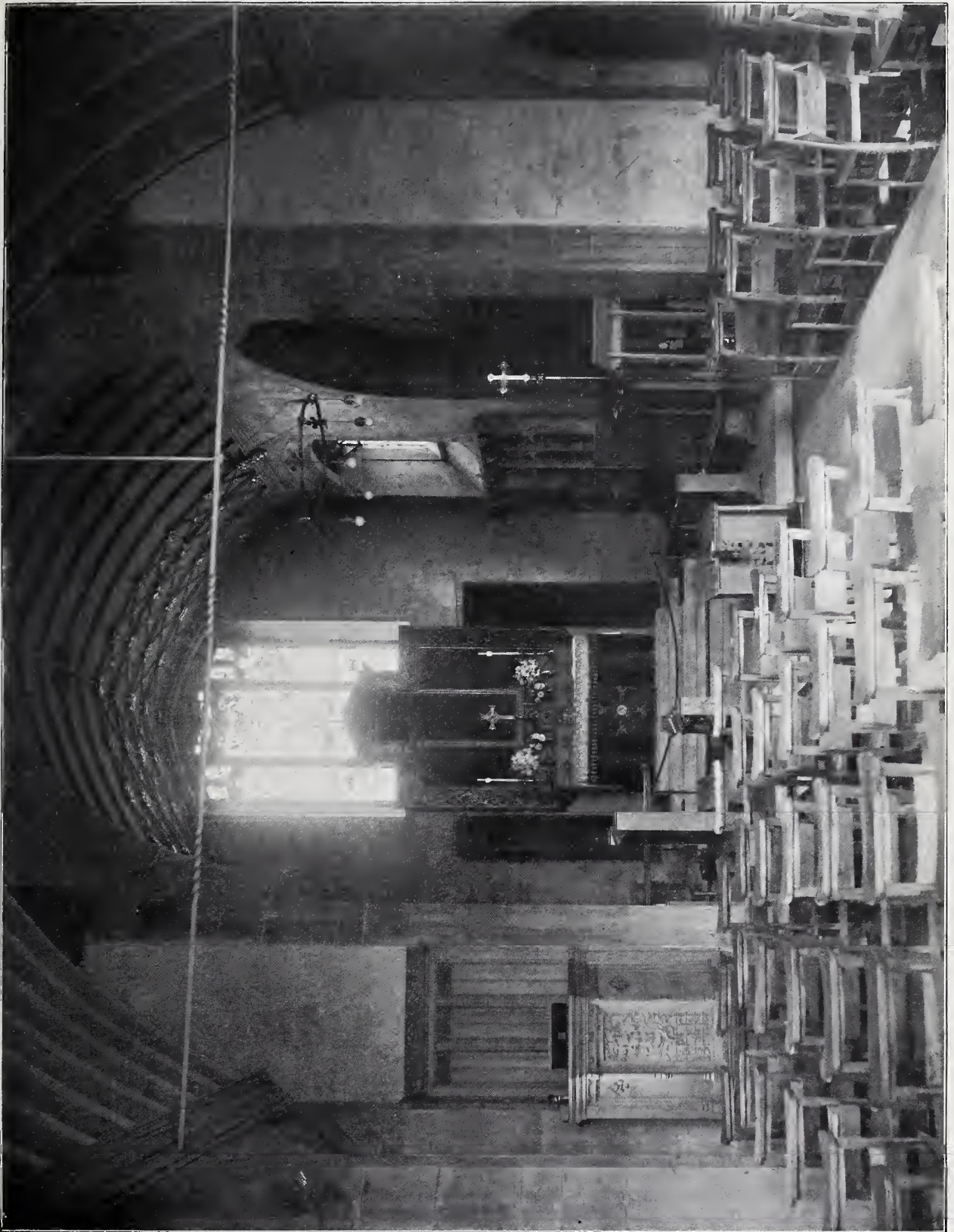
## CURRENT ARCHITECTURE.

THE CHURCH OF THE GOOD SHEPHERD MURRAYFIELD, EDINBURGH, N.B.—This church was opened about two years ago. The tower and north aisle remain to be built. The illustrations on pages 70, 71, and 72 following explain themselves. The external walls are built of Hailes' stone, of varying colour, and covered with Scotch slates. The sedilia is made of "Owen stone." The reredos is of pine, painted and gilded, and it is hoped that before long the panels will be filled with paintings by Mrs. Traquair. The east window was executed by Oscar Paterson and Thomson, of Glasgow, from the full size cartoons of the architect, Mr. R. S. Lorimer, of Edinburgh.



THE CHURCH OF THE GOOD SHEPHERD, MURRAYFIELD,  
EDINBURGH. PLAN AND SECTION.  
R. S. LORIMER, ARCHITECT.





THE CHURCH OF THE GOOD SHEPHERD, MURRAYFIELD, EDINBURGH, N.B.  
GENERAL VIEW, LOOKING EAST. R. S. LORIMER, ARCHITECT.

Photo: R. A. Milliken.





THE CHURCH OF THE GOOD SHEPHERD, MURRAYFIELD,  
EDINBURGH. VIEW OF THE CHANCEL.  
R. S. LORIMER, ARCHITECT.

*Photo: R. A. Milliken.*



THE ARCHITECTURAL  
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No. 64, MARCH, 1902.



"COTTON TROLLIES." DECORATION  
FOR LIVERPOOL TOWN HALL.  
BY C. W. FURSE.



# M

R. C. W. FURSE'S PAINTINGS  
FOR THE TOWN HALL AT  
LIVERPOOL.

WE publish reproductions of the four paintings which Mr. Furse has recently completed for the decoration of the spandrels under the dome of the Liverpool Town Hall. We shall leave these remarkable designs to speak for themselves, with a few words upon two points of practical and theoretical interest in this enterprise.

First, the Liverpool Corporation is to be congratulated on giving an English artist a rare opportunity of working on a large scale for monumental decoration. Artists frequently complain of the lack of national encouragement for the fine arts. The nation, in these matters, is in a difficult position. When any definite piece of work is desired, our rulers and their official advisers are terrified to wager anything on their own judgment, and to choose their man on the promise of his work. They are afraid of the outcry of jealousy and criticism, and fall back on the kind of artist who is called "safe." The late Mr. Boehm's Duke of Wellington with the attendant warriors, and the recently issued postage stamps are examples of the doubtful quality of salvation. The alternative is the invoking of a vast machinery of competition on the chance of a victorious design turning up. This method is wasteful of time, temper, and life. It "encourages" artists with a vengeance in its first stages, disappoints and embitters them afterwards; for it is apt to revert in the end to the first method, that of safe mediocrity. The competitions for the decoration of the Houses of Parliament in the late reign were a signal instance of this; a long story of suspense, timidity, waste of time, money, careers, and general futility in the upshot. The idea at the bottom of that competition that it is possible to summon a monumental art into existence at a stroke out of the vague, is a fallacy. Decorative painting calls for a development of habit and practice on smaller fields; for the emulation of artists who have tried their hand successively before a vast scheme can be hopefully tackled.

This being so, there is more hope in municipal than in national action if a monumental art is to be nursed. The smaller unit can act with a less killing sense of responsibility, a braver personal choice of the man. It is a hopeful sign of the times that Liverpool and Glasgow have recently given commissions for public work in this way without the desperate processes of committee-competition and academical big-wiggery called in to adjudicate.

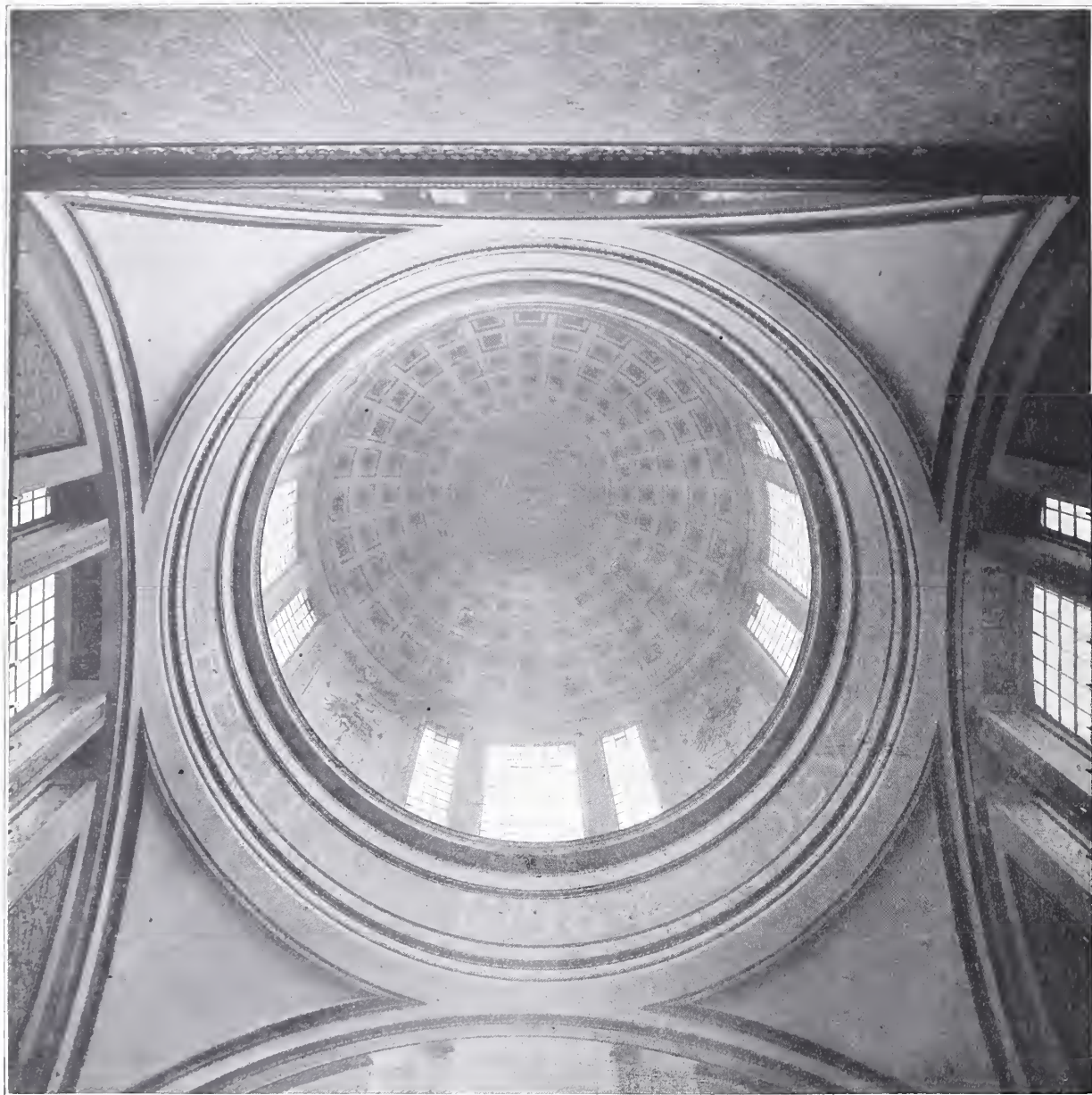
The second, the theoretical point raised by these designs, is the question of light and shade in decorative painting. A kind of sleepy orthodoxy has ruled of late years in talk about decoration, an orthodoxy very imperfectly supported by the example of past times. It has been laid down that decoration of wall surfaces admits only of outline and flat tint, that relief by modelling and light and shade must be sacrificed, and with them the natural expression in painting of vigour and a whole range of the other emotion. The decorators contemporary with the development of these elements in painting had no such scruple. The advocates of this purism, moreover, do not allow enough for the nimbleness of the mind, which can accept a picture space as ideally broken and extended inwards without being troubled for the integrity of the space as a wall. The flattest figure ideally makes a hole, the most deeply modelled picture-surface still, as a pattern, refers itself to a continuous surface. Moreover, the purist's contention, logically carried out, would abolish all decoration of the wall; for the forms of flat painting contradict the jointed construction of masonry as much as light and shade does its flat surface. The flat shadowless convention is only one out of the resources that painting offers for decoration.

We will take leave to quote Mr. Furse's own words on this point.

"All through I have borne in mind the fact that the building is bright in light and gay in decoration, for there is a quantity of colour and gilt in the architect's scheme. Also the architectural space into which the work fits is enclosed by a heavy moulding. I have therefore gone for great masses of light and shade relieved against one another, the only bright local colour being the blue of the workmen's coats and trousers. I have intentionally avoided the whole business of 'flat decoration' by making the things part of the walls, as one is told is so important. On the contrary, I have treated them as pictures and have tried to make holes in the wall—that is as far as relief of strong light and shade goes; in the figures I have struggled to keep a certain quality of bas-relief, that is, I have avoided distant groups and have woven my compositions as lightly as I can in the very foreground of the pictures, as without this I felt they would lose their weight and dignity, which does seem to me the essential business in a mural decoration, and which makes Puvis de Chavannes a great decorator far more than his flat mimicry of fresco does.

"Everywhere I have tried to emphasise the big quality by making two or three figures give one silhouette, and by repeating action with slight modifications. Tintoretto in S. Rocco is my idea





INTERIOR OF THE DOME, LIVERPOOL TOWN HALL, SHOWING THE  
FOUR PENDENTIVES IN WHICH MR. C. W. FURSE'S PAINTINGS WILL BE PLACED.

of the big way to decorate a building, great clustered groups sculptured in light and shade, filling with amazing ingenuity of design the architectural spaces at his disposal. A far richer and more satisfying result to me than the flat and unprofitable stuff which of late years has been called 'decoration.' I don't mean to say that there is only one sort of stuff, or that I am uninterested in Puvis, though I admit to being no enthusiast. I do see great qualities in his work, but do not count among them that particular *Côté extérieure* which enables the casual sightseer to detect his Puvis without a catalogue. Above all, I thoroughly disbelieve in the cant of mural decorations preserving the flatness of a wall. I see no merit in it

whatever. Let them be massive as sculpture, but let every quality of value and colour lend them depth and vitality, and I am sure the hall or room will be the richer and nobler as a result."

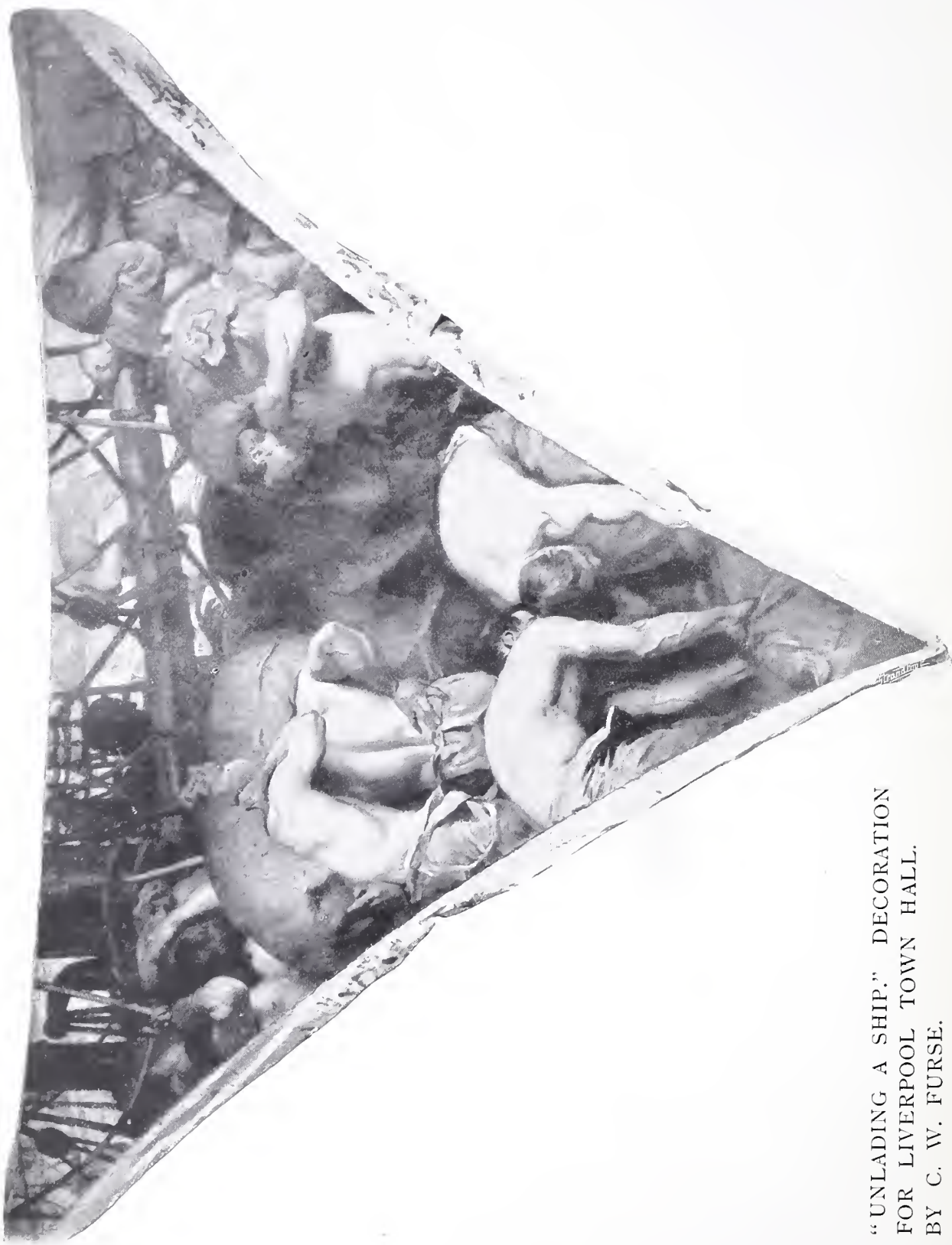
Mr. Furse has taken his subjects from dock labour at Liverpool, getting in that way a chance of painting vigorous semi-nude forms. The general effect of the photographs is too dark for the originals. Thus in the corn warehouse subject the effect is of masses of golden grain, silvery and ruddy flesh colour, and the blue of the men's clothes.

The decoration of the dome-space and adjoining parts of the building is the work of Professor Simpson.





"IN A CORN WAREHOUSE."  
DECORATION FOR LIVERPOOL  
TOWN HALL. BY C. W. FURSE.



"UNLOADING A SHIP." DECORATION  
FOR LIVERPOOL TOWN HALL.  
BY C. W. FURSE.





"DOCKMAKING." DECORATION  
FOR LIVERPOOL TOWN HALL.  
BY C. W. FURSE.

# A

VALLON AND VÉZELAY. BY  
S. N. VANSITTART.

AVALLON is a convenient centre for the study of a region of central France rich in architectural monuments, and also extremely picturesque. Hence can be visited the stately château of the ancient family of Chastellux, washed by the River Cure; Arcy, with caves of man and mammoth and fantastic stalactite grottoes nearly 3,000 feet in length; pretty Mont Réal, with church and vine-decked cottages of the fifteenth century; Pontaubert, once tenanted by the Knights of St. John; Pierre Perthus, with mimic cañon-like escarpment and natural arch; and, further afield, St. Père, at the foot of that landmark of the district, the wall-surrounded hamlet of Vézelay. At Vézelay, seven centuries and a half ago, St. Bernard moved his enthusiastic listeners to "take the cross" to the cry of "Dieu le veut!" Here, in 1166, Thomas à Becket, seeking refuge from the ire of Henry II., pronounced sentence of excommunication against his enemies; and here, a quarter of a century later, Richard Cœur de Lion, meeting Philippe-Auguste, received the pilgrim's staff before starting on the third Crusade.

In this part of France the architectural carving is of the massive, boldly-executed kind known as Burgundian. This independent school was originated, apparently in the early twelfth century, by the monks of Cluny, whose artists, emancipating themselves from the stiffer romanesque forms, sought field and forest for the flora of their chisellings, and thus, Nature-inspired rather than merely Nature-copying, produced work of unusual beauty, characterised by fulness of relief, force of contour, and masterly touch, surpassed at no subsequent period.

A rich specimen of this local style is the doorway of St. Lazare, formerly Notre Dame de St. Lazare, at Avallon, built during the first half of the twelfth century; now sadly impaired by religious bigots of the sixteenth and by unbelievers of the eighteenth centuries.

Zigzags, scrolls, palmettes, masks, marguerites, of cunning light and shade effect, fruit-clustered *ajournées* vines; the signs of the zodiac, with the corresponding labours of the year—all proclaim the original wealth of these grandly-conceived porches, of which the third fell to pieces, together with the romanesque tower, during a hurricane in 1633, both porch and tower having been calcined, "brulées et la plupart en cendres," says the chronicler, in 1589.

On the summit of the uninteresting tower, raised in 1644, is preserved the solitary survivor of

the thirteen tall *statues colonnes*, which, standing on fretted and chevronned bases, lent solemnity and devotion to the elaborately decorated entrances. Pillars, undulated, twisted, and fluted, one intricately knotted and rope wormed, support the concentric archivolts; those of the smaller entrance are surrounded by a Greek border cut at that oblique angle so agreeable to the eye, drawn occasionally in perspective on floor mosaics of ancient Rome.

The east end of the plain interior being lower than the west, steps placed at intervals lead downwards, the architectural lines of the building following the same inclination.

Little more than seven miles from Avallon, close to the picturesque remains of a gateway of three pointed arches, is the twelfth-century church of *Mons Regius*, built on his return from the second Crusade by William Anseric, third of a line of feudal barons, which, after flourishing for two centuries, ended in a scapegrace, imprisoned on his own demesne of Chatelgelard by order of King Louis IX. This graceful church is considered so perfect in its proportions as to merit classification among the *historical monuments* of France.

Conspicuous in the valley of the Cure is the spire-topped tower of slender shafts and airy canopies, whence angels, blowing oliphants and trumpets, summon to the worship of *Saint Père*, or God the Father, to whom the church is dedicated. Like the church of Montréal, a *historical* monument and good specimen of thirteenth century architecture, its porch is of the fourteenth, with trefoiled central arch and graceful strawberry-leaf capitals. A niche still retains the effigies of the benefactors, Gérard de Roussillon and his wife Bertha, daughter of Pepin, of Aquitaine. The large cauldron-like holy water stoups are of the sixteenth century. Though much of the lower part is hopelessly mutilated, of the group of the Redeemer and Saints crowning the summit, Viollet-le-Duc observes, "l'iconographie de ces figures est complète et n'a subi aucune mutilation grave."

Now let us ascend Vézelay, the *pointed hill*, for such is the meaning of the Celtic words *vezellac* and *awch*, whence derives the not unmusical name. After the destruction by Norman invaders of the nunnery of Benedictines which stood at the base of the hill, Gérard de Roussillon, in 876, founded a new monastery within the walls of Vézelay for monks of the Order, conformably to the ecclesiastical prescription that within the precincts of a *place forte* only communities of men should reside.

Placed exclusively under papal jurisdiction, little is heard of the abbey, upon whose inmates St. Hughes imposed the strict rule of the house of





AVALLON. THE SMALLER DOORWAY OF THE CHURCH OF ST. LAZARE.

TWISTED, FLUTED, AND ROPE-WORMED COLUMNS; PALMETTES,  
MARGUERITE, VINE, GREEK BORDER, ETC.



Cluny till the eleventh century, when the translation hither of the remains of Mary Magdalen from Aix in Provence raised it to distinction among places of *minor* pilgrimage—though, according to an old tradition, the relic was brought to Vézelay during the lifetime of the founder. At all events, owing its prosperity to the monks, Vézelay, from a mere shrine of devotion, became a mart for the holding of fairs, a centre of trade, and a resort of ecclesiastics and laymen for the settling of differences and the drawing up of contracts. In a word, it became one of the most frequented and well-known townships of France, easy to reach by highways comparatively excellent following the track of those of Imperial Rome.

Of the west front of the Madeleine, deprived of its towers by the Huguenots, and by lightning of the spire they had spared, the most remarkable feature is the large gable of five bays, whose mullions are crowned with statues of the Burgignon School. The Last Judgment and the other reliefs are modern restorations. The interior is monumental and impressive. Springing from piers faced by half columns, ten round arched bays of alternate blocks of black and white support the plain cross-ribbed vaulting of the nave, built, together with the aisles, between 1110 and 1130, these being the earliest portions of the edifice. The arches of the aisles are sustained in like manner, the pilasters having columns on each of their sides. The proportion of capital, including abacus, to shaft in these columns is 1:4, giving a pleasing sense of strength. Ornament, outside of these capitals, is limited to a denticulated and flowery frieze meandering over cornice and archivolt and beneath the windows of the nave.

The choir, perfect example of the admirable architecture at the time prevailing in Central and Eastern France, was erected in all probability by Abbot Girard during the twenty-seven years of tranquillity enjoyed after 1190, when the meeting between Philippe-Auguste and Richard Cœur-de-Lyon brought new lustre and profit to the abbey, the original choir having been burnt in 1165 by the Count of Nevers, during one of his chronic quarrels with the monks. Eight monoliths, upwards of 18 feet in height, whose broad bases rest on a raised stone hemicycle of happy effect, sustain airy pointed arches and vaulted ceiling 78 feet from the ground. For some unknown reason, possibly difficulty of quarrying or of transport, the places of two of these large columns, intended to be ten, are filled, not unpicturesquely, by more slender pillars. The capitals are remarkable for vigour of execution and sharpness of chiselling. Characteristic of early Gothic are the tall lancet windows divided by pillars, and the

triforium of twin pointed arches contained within a semicircular arch.

Nine chapels, of which four are square and the remainder circular, embellished by numerous slender shafts of varying height with foliated and crocketed capitals, form an apse beyond the aisles, which continued behind the choir adds considerably to the breadth and beauty of the building. On the keystone of the vault of the Lady Chapel is a finely sculptured aquarius. Round arched and pointed style here blend harmoniously and easily, the dominating romanesque—or more correctly speaking, its Cluny variety—imparting to the whole a grandiose solemnity such as befits the severe rule of the Order of St. Benedict.

Soon after the completion of the nave, a narthex of great structural beauty was added, as usual with abbey churches of the Order of Cluny and Cîteaux. Divided by piers into three parts corresponding to nave and aisles, it is encircled by a deep triforium reached by a handsome broad staircase. This narthex, which had an altar for the celebration of mass, was a convenient place of assembly for pilgrims, who could be easily addressed from the gallery and instructed to fall into processional order before entering the church. Solemn grandeur is the effect of the powerfully chiselled ornamentation of the three portals, belonging to the most original period probably of French decorative art. Under cover as they are, they would have come down to us in their pristine beauty but for Huguenot iconoclasm and Republican “belief in the existence of a Supreme Being,” inscribed in 1793 after further mutilation of the figures.

On the pediment of the central door, “before which all other romanesque porches pale,” a majestic Christ of colossal proportions clad in pleated *peplum* sits enthroned in the midst of the Apostles, over whose heads he stretches his ray-emitting hands, all, with the exception of St. Peter, who has two keys, hold open or closed books. On either side are the apocalyptic river of living water and the tree of life.

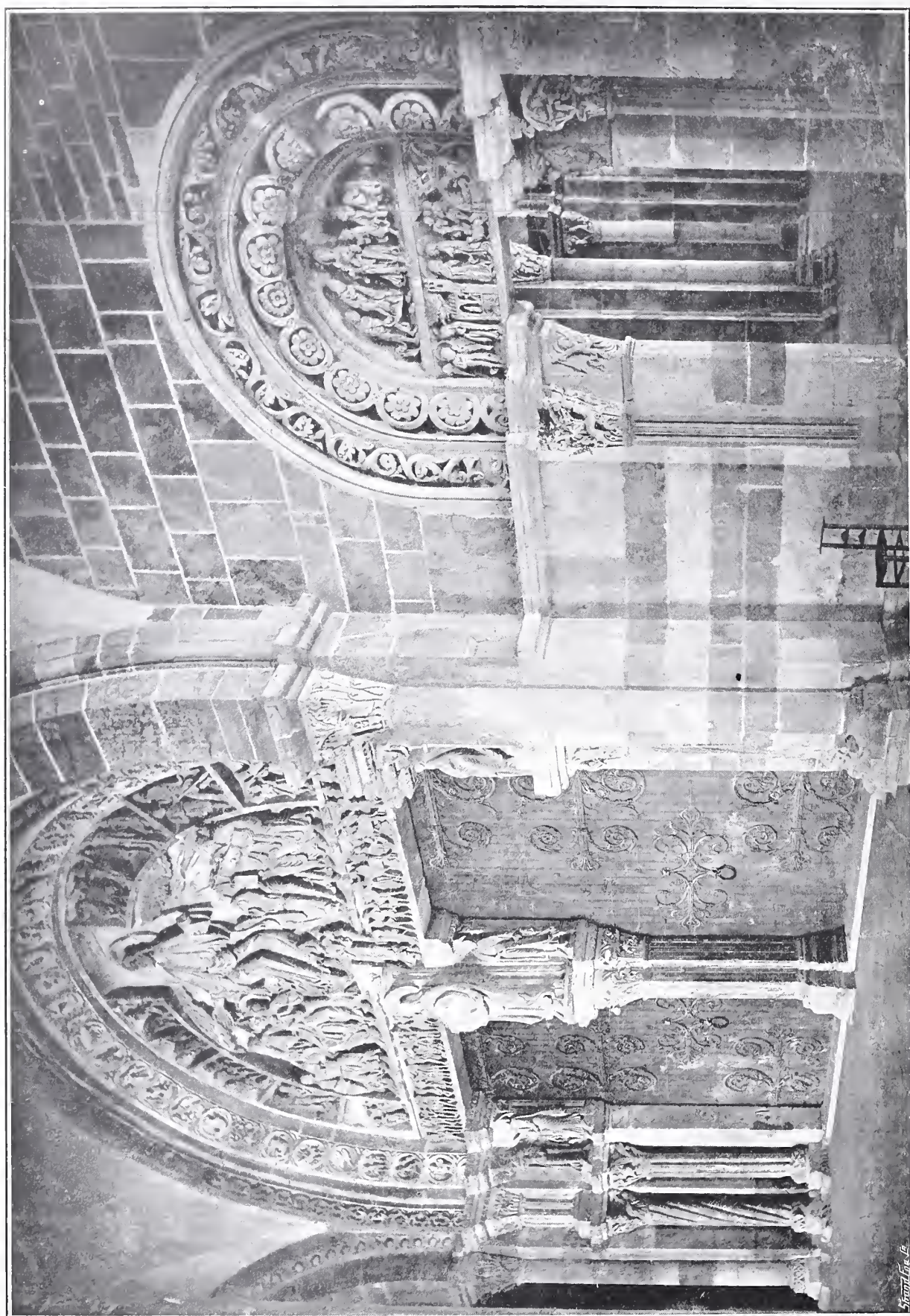
The procession on the lintels of the main entrance, long a puzzle to antiquaries, has been interpreted by Viollet-le-Duc, who for twelve years was engaged in restoring the much dilapidated basilica, as the festival of the *Apport*, when tithes and dues, mostly in kind, were brought to the abbey. On one side are the elect, the bearers of the good things of earth; on the other the forgetful sinners depicted as slaves to evil passions—discord, anger, pride, calumny; they form groups of men-at-arms fighting, a family brawling, a little man mounting a horse by means of a ladder, and a cluster of huge-eared figures.





VÉZELAY. WEST FRONT OF THE MADELEINE.





VÉZELAY. WEST DOORWAY WITHIN NARTHEX.

CHRIST AND APOSTLES ON PEDIMENT OF CENTRAL DOOR ;  
COFFERS, WITH FIGURES OF THE NATIONS OF THE WORLD ;  
SIGNS OF ZODIAC AND LABOURS OF THE YEAR ;  
FIGURE OF JOHN THE BAPTIST ON THE JAMB.

SIDE DOOR :  
THE ANNUNCIATION ;  
THE NATIVITY ;  
THE ADORATION OF THE KINGS.

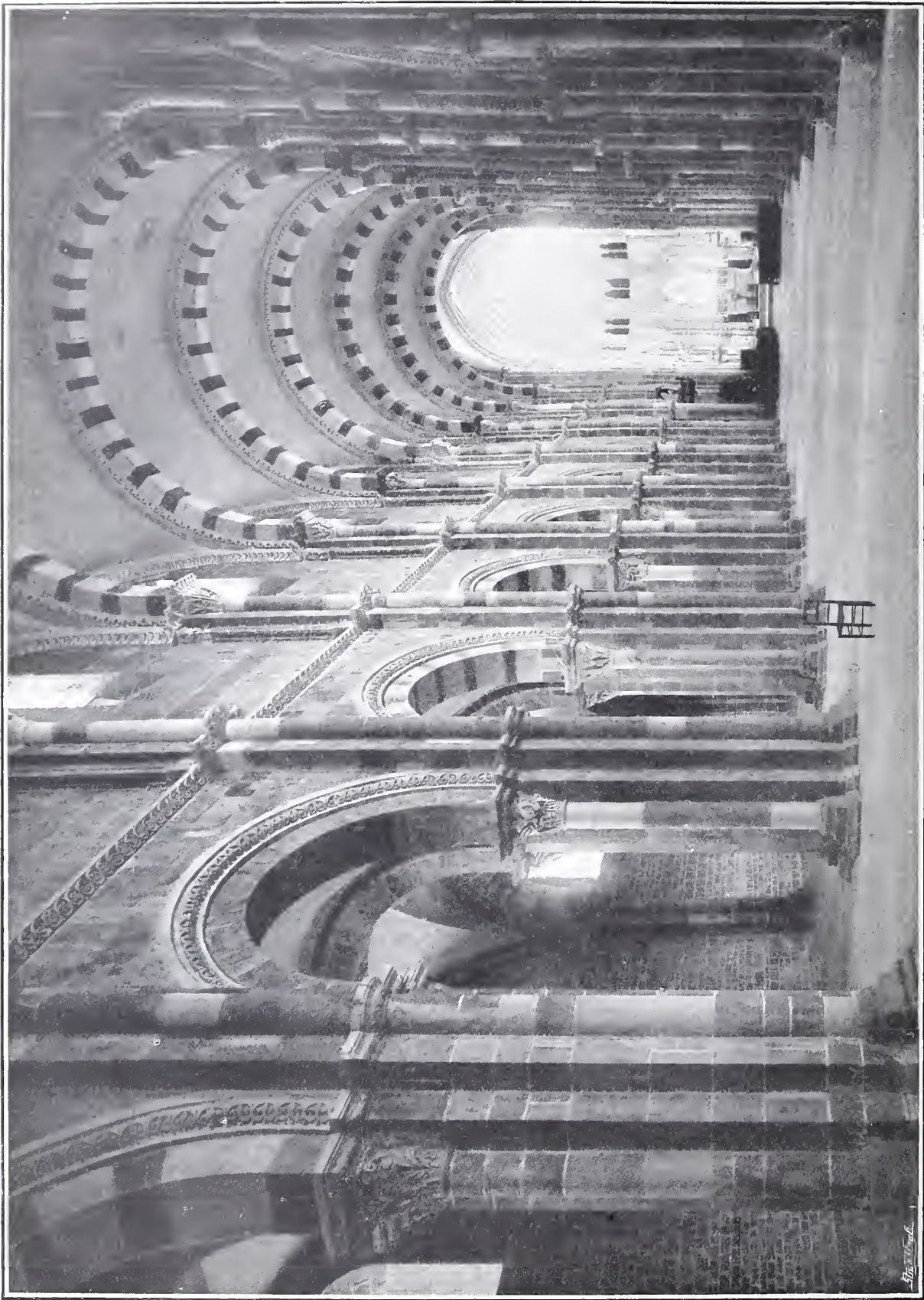




VÉZELAY. DETAIL OF RIGHT-HAND DOOR IN NARTHEX.

SHOWING CARVINGS—THE ANNUNCIATION ; THE NATIVITY ; THE ADORATION OF THE KINGS ; AND DEEP CUT SALIENT ORNAMENTATION OF THE ARCH.





VÉZELAY. INTERIOR OF THE MADELEINE.





VÉZELAY. CAPITAL: DEMON ON A GRIFFIN.



The reliefs of this doorway were set off by parallel black lines on a white ground.

The extraordinary figures of the coffers are supposed to be outlying nations of the world as the ideas of the time fabled them, in shapes uncouth and bestial. Outside of these are thirty medallions of the labours of the year and the signs of the Zodiac.

According to Henry Havard, "la superposition de deux idéals contradictoires est l'intérêt qui prime tous les autres dans cet admirable ensemble de sculptures." The archaic hieratic figures of the pediment belong to a traditional art which is passing away, while in the purely human scenes taken from life—some figures are clothed in the dress of the day—a new untrammelled art reveals itself, faulty in some respects, such as misplaced ears and squatness of figure; for small heads and long bodies are peculiar to old established art.

In the crypt with its floor hewn out of the rock, the cone-shaped capitals of four columns still retain their original colouring.

The internal dimensions of the building are 392 feet in length by 75 feet in width and 78 feet the greatest height. Two varieties of stone are employed: an oolitic limestone from quarries nineteen miles distant, and a white compact coral rag, excellent for carving.



VEZELAY. CAPITAL: THE DEVIL TEMPTING ST. ANTHONY BY INTRODUCING ANOTHER DEVIL IN THE FORM OF A WOMAN.



VÉZELAY. CAPITAL: ST. MARTIN OF TOURS CONVERTS PAGANS BY PREVENTING, WITH THE SIGN OF THE CROSS, THE TREE (IN PROCESS OF BEING FELLED) FROM FALLING ON HIM AS THEY EXPECTED IT WOULD.

The storied capitals,\* more noteworthy than any of the same period, constitute "a rich study to which one is ever ready to revert." The rude execution of many of the figures is compatible with force of grouping and captivating expression. Placed in position regardless of order, as they came from the hands of the craftsmen, these cubiform blocks with richly-ornamented projecting abaci display an infinite variety of subjects from Biblical history, incidents in the lives of anchorites and saints, deadly sins, and tortured sinners. A few, older by about 200 years than their fellows, are remnants of an earlier building. There are delightful composite beasts from the fantastic *bestiaries* of the day, so logically constructed as to appear copied from life, and the Devil in a variety of forms, each of which has an appropriate meaning. As suggestive of evil-doing he is a dragon, a serpent, or a basilisc. As intermeddler in the affairs of men, his shape, though human, is hideous and grotesque. This speaking imagery found little favour with the preacher of the second Crusade, who, writing in 1125 to William, abbot of St. Thierry, thus expresses himself: "Of what use such deformity, or such deformed beauty; what meaning have

\* Some are facsimiles of which the originals are preserved in the gallery of the narthex.





SAMUEL ORDERING THE EXECUTION OF AGAG.



JEPHTHAH SACRIFICING HIS DAUGHTER.



ST. PAUL DRAWING FROM A MILL THE "FINE FLOUR" OF THE BIBLE FOR HIS EPISTLES.



MOSES BREAKING THE TABLES OF THE LAW, AND DEVIL ESCAPING FROM THE GOLDEN CALF.

CAPITALS AT VÉZELAY.



these unclean monkeys, these furious lions, these monstrous centaurs, these combating warriors, these serpent-tailed quadrupeds?"

That gem of art, the chapter hall, part of which was constructed after the days of St. Bernard, besides carving "recalling the Greco-Syrian remains of Hauran," has foliated ornamentation whose leaves of simple plants such as columbine and St. John's wort are beautifully rendered.

The great abbey after nine centuries existence full of dramatic interest, one Sunday morning of the year 1790 saw its doors closed by order of the *Directoire*, and its last abbot escaped the guillotine only by dying before his trial. In the presence of "a brute named Maure the hammer of the vandal fell upon the building," razing to earth the monastery which in its days of prosperity had counted as many as 800 inmates, while the town of Vézelay possessed 10,000 inhabitants as compared to the scant 1,000 of to-day. Thus was ended the career "of supine idleness and profound ignorance"\* of a religious community, which, besides promoting material prosperity, had cultivated art even to the evolution of a school. This school, while showing its Byzantine origin, possessed from the first characteristics of its own, "as a seedling may produce a plant of novel

\* Hume's sweeping and false assertion regarding monks in general.



VÉZELAY. CAPITAL: EAGLE MOUNTED ON A DOG, SEIZING A CHILD.

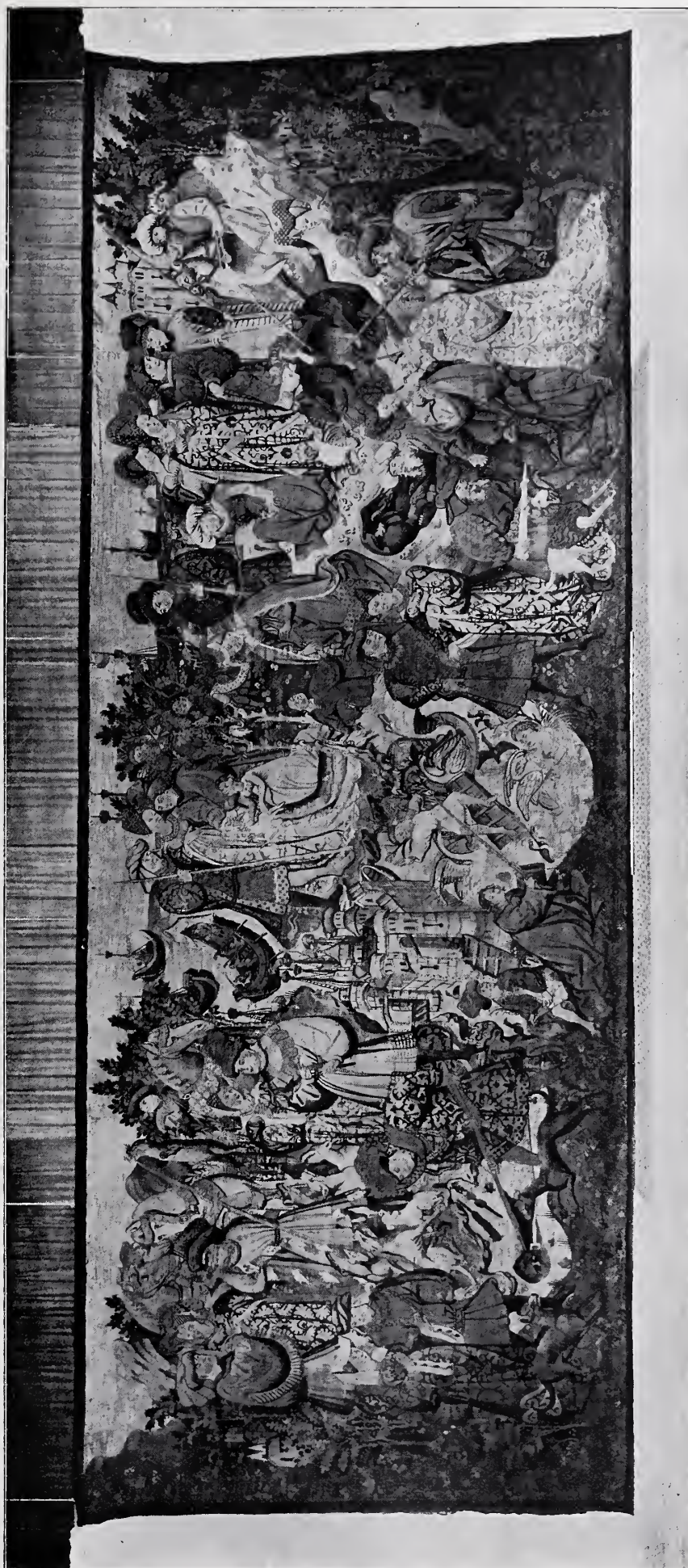
aspect, better developed, and more beautiful than the parent stem." Of that art in its perfection, Vézelay remains the solitary example, since the earlier sister of Cluny has been ruthlessly destroyed.

## THE HARDWICK HALL TAPESTRY AT THE SOUTH KENSINGTON MUSEUM. BY S. ARTHUR STRONG.

AMONG the stately homes of England Hardwick Hall stands out as something unique. There are other houses, Hatfield for example, as interesting historically; others again like Knole as interesting architecturally, but there is scarcely another place in England where a great tradition can still be read in so genuine and imposing a framework. At Alnwick a restored feudal castle enshrines a modern Italian palace. At Wilton there is enough of Wyatt to put even Inigo Jones and Holbein out of countenance and out of joint; but Hardwick, owing to the good fortune of its having been almost deserted of late years, is practically untouched. We still see it much as the great Countess left it, gaunt and stern, and perhaps more convincing than comfortable. The two great features of Hardwick are externally the gigantic windows which impart such an air of lightness to the towers and facade, and internally the tapestry which covers the walls of every room from top to bottom. The Countess was herself an expert needlewoman, and the house boasts numerous relics of her industry in the shape of embroidery and panels allegorical and scriptural. Unlike the emancipated woman of a later time who begins by forgetting what her grandmother knew, she ran with the hare and hunted with the hounds. She faced with manlike grip and vision the risks of public life at a time when the charge of a pretender like Mary and an heiress like Arbella was no sinecure; but she minded her needle and her account books all the same.

The most showy, if not the most precious, of the Hardwick tapestry has long been familiar to all visitors to the House, for example the set in the Hall designed by Rubens, the Mortlake series made for the family or the Wanderings of Ulysses in the presence-chamber. But some months ago it was discovered that attached to the wall behind the pictures in the long gallery there were strips of a much earlier time sewn together apparently at haphazard and making no connected or intelligible story. These were taken down by order of the Duke and sent to South Kensington, where under the direction of the skilled and zealous officials of the Board of Education they have been sorted and put together. It appears that the





THE HARDWICK HALL TAPESTRY IN THE  
SOUTH KENSINGTON MUSEUM.



fragments make up into a homogeneous set of four hangings, of which the first now restored in its entirety is here reproduced.\*

The subject is a hunting scene. On the right a bare-footed Oriental riding a camel emerges from behind a rock. He carries the *jarid*, or long dart—Byron's "flung on high jerried"—still used in the East. This, as well as the accurate details of costume, seems to show that the artist must have had some genuine Eastern miniature before him. Lower down a bear is being assailed on all sides *vi et armis*. The women, one of whom has provided herself with a lapful of large stones, seem no less forward and eager than the men. In the centre of the composition some boys are robbing a heron's nest, or teasing the swans on a lake. The left is taken up by an otter-hunt. The animal is being hoisted up out of the water on a trident, while the horn sounds *morte*. In the distance we have a broken coast-line and the sea. A boat, with what looks like a person of quality seated under a canopy in the stern, rows out to a ship lying at anchor, while from the masthead of another ship there floats the cross of S. George. The scene is crowded with groups of richly dressed gallants and their dames, who stroll about looking gravely on at the hurry and heat of the chase.

The costume points to the latter end of the fifteenth century as the probable date of this imposing piece; but the question of its origin reminds us that so far we have no sure sense even of what we have a right to expect on English ground. Such work is usually called Flemish; but the type of the Flemish craftsmen was grave and ascetic, and they were more at home in the clouds of allegory than on *terra firma*. The bear has been appealed to, as a sign that the tapestry must have been worked out of England, probably in France; but this argument, if it proves anything, proves too much, for camels are no more found in France than bears in England, and if a camel can get into the composition by pictorial licence, a bear might get in on the same terms. The subject is far too difficult and obscure for the random experiments of Italian picture-fancying; but one may go so far as to point out that there is something in the open-air vigour and zest of the scene that breathes the insular spirit of English miniatures. Meanwhile, until the true history of the artistic commerce between England and her nearest neighbours shall have disclosed itself to scholars, we must be content simply to enjoy that which, either way, Flemish or English, is one of the most notable relics of the kind in England.

## THE ARCHITECT'S USE OF ENAMELLED TILES.—I. THEIR QUALITIES AND TECHNIQUE.

[From a paper read by Mr. Halsey Ricardo before the Society of Arts.]

THE architect uses enamelled tiles either on hygienic grounds, for the purpose of reflecting light, or for decoration. These uses shade off into each other, and sometimes all three objects are attained simultaneously in one scheme of tile-work. Thus the staircase hall in Lord Leighton's house presents a wall whose surface can be thoroughly and easily cleaned; whose glaze checks the diffusion of air, dirt, and moisture; retains its light and colour even in the darkest corners; and by its pattern and hues constitutes a beautiful scheme of decoration. More often a combination of two requisitions only is secured, as in the case where tiles are used to line underground passages, railways, lavatories, dark rooms, and courtyards. In a dairy, to take another example, the decorative as well as the hygienic aspects of the case are sometimes considered. For the present I shall pass by the builders' and plumbers' use of the material, and shall consider the employment of enamelled tiles mainly as a mode of decoration. Incidentally for this form of decoration I shall claim the collateral advantages it affords both as regards the economy of light, and the wholesomeness of the practice of covering one's walls with an impervious glaze; but the decorative treatment is what I shall most concern myself with, considering its use and the limits of its use, and what should be the architect's attitude in regard to this method of enrichment. In referring to the examples of tile work in the past, I shall allow myself some latitude in my definition of an enamelled tile, for I shall want to cite the Assyrians' use of glazed bricks, the Persians' treatment of glazed terra-cotta, and the Della Robbias' of glazed earthenware; but the differences which are so apparent are not essential, as they arise from the nature of the material. A glazed brick is only a thicker tile, and a glazed plaque but a wider one. An enamelled tile, then, is a slice of terra-cotta with its face glazed, with white or colouring matter put on it or in the glaze. As a rule, the terra-cotta foundation has a distinct colour of its own, which shows through and modifies the effect of a transparent stained glass poured over it. To obviate this—when the simple result is undesired—there are two methods generally practised: one, to render the glaze partially or entirely opaque, by the admixture of oxide of tin; the other is to mask the surface of the terra-cotta with a film of

\* The dimensions are 35 feet by 17.



white ware or porcelain (technically known as slip) and on this to flow the glass. The difference, in effect, of these two methods is very striking, comparable, in terms of water-colour painting, to the use on the one hand of transparent tints, on the other of body colour. In the first instance, the brilliancy of the hues and the subtlety of the gradations depend upon the whiteness of your paper; that is your highest light, and every tint you lay on it causes so much diminution of brilliancy. So with the slip-faced tile, the white porcelain face is your highest light, and the more brilliantly white it is, the more brilliant show the colours of your stained glass upon it; it is the light reflected from the ground behind the glass that brings out the glory and the splendour of the dyes. So it is, precisely, with transparent enamel-work on metal: the more brilliant the ground, the richer and more beautiful the enamel.

With painting in body colours, the nature and colour of the ground is less important—brown paper will do; the brilliancy of the finished effect depends more upon the purity of your white paint. So with opaque enamels, whether upon metal or terra-cotta, the brilliancy must be in the glass itself, the ground contributes nothing to the effect. The glass face to the tile is one of the difficulties in tile manufacture. It has to be melted on the tile, brought to a viscid state like treacle, and by rights the glass and the terra-cotta should contract equally on cooling. But they do not; and the addition of a white ware slip complicates matters. Consequently cracks, generally minute, but sometimes serious, occur in the glaze—known in the trade as “crazing”—and may be classed under two heads, those that occurring in the thickness of the film still do not actually split it, and those that really divide the glaze, and in consequence expose the body of the tile to the elements. In many cases the “crazing”—where the cracks do not come through the glaze—adds a quality and charm to the tile. The walls of the fissures on either side slope at an angle, and catch and reflect the light, giving a lustre and a sparkle to the tile. But where the “crazing” is thorough, it is an evil, for it renders the tile unfit for use if exposed to the weather, and even for internal use the beauty of the tile is gradually dimmed, because the cracks in time get filled up with a fine siltage of dirt, and the effect is that of a black cobweb sullyng the surface.

The question of using tiles externally is made very difficult by the doubtful behaviour of the tiles themselves. It is common to see great patches on walls, where tiles have been and have dropped off—to find them cracked and discoloured. The Underground Railway here is painfully rich in examples of their failure, and I note that the linings

in the Twopenny Tube are beginning to discolour. Wet, followed by a frost, with an imperfect key for fastening at the back of the tile, accounts for the downfall in most cases, whilst the impure atmosphere of London endeavours to discolour everything that it cannot corrode. In Mr. William De Morgan's opinion, tiles made on the “dry” system—*i.e.*, of clay ground dry and shaped by hydraulic pressure—are unable to withstand the action of frost when damp. The particles are in such a juxtaposition that the tile is soon saturated with moisture, and when this crystallises there is no room for the expansion of the water, and consequently the ice breaks up the tile. By the “wet” system, when the clay dust is mixed with water, and pugged and variously handled before it is dry enough to go into the oven, the disposition of the particles of clay allows for some expansion of the moisture that has soaked in, and enables the ice to be formed without doing damage to the tile or its cement backing. Fixing is often imperfectly done, and, unless the fixing is perfect—that is to say, absolutely solid over the whole area of the back of the tile—its detachment is only a matter of time. Tiles made by the “dry” process keep very true in shape throughout all the steps of their preparation, which is by no means the case with those made by the “wet” process. This accuracy makes their fixing much easier, and when a wall is being tile-plated with a view to protection from the weather, or reflecting the maximum of light, a close joint is a desideratum. Too much stress, however, I think, is generally laid upon this fine joint and even surface, and the tile-work is apt to look mechanical in consequence. We lose much of the inherent qualities of our materials in our attempt to secure an excellence that really does no justice to them, and whose chief merit is to save labour and promote convenience. Now, as regards the necessities of our lives, these be great and real excellencies. To be able to build a wall rapidly and well with bricks that can be equably and truly laid, set in mortar mixed, and mixed most efficiently, in a mortar mill, is a true convenience, and all thought to that end is thought worthily expended. But when we come to the luxuries it is another matter. If you cannot afford to have them done well, why have them at all? It is their excellence that is the justification of expenditure, and these not quite first-class luxuries defeat their own end. They are not luxuries unless they amuse and interest us, and how can the blind fingering of a machine tell us of anything beyond its inhuman perfection? Compare a slab of marble, hand-polished, with one that has been polished by machinery. In the first instance the surface is

full of life and movement; the light falls on its tiny depressions and irregularities, awakening wayward reflections, strengthening and palliating its colours, developing its lustres and translucencies, so that it becomes rich in story as well as in hue. In the other there is the dead level of polished surface, unassailably perfect, but, comparatively speaking, uninteresting. The life and vivacity of the marble are gone: it is merely a polished record, with the pleasant part of its individuality rubbed away into a wearisome uniformity. So it is with the machine-made wood panelling with which we decorate our rooms and halls. From lack of any other special qualities, its mechanical excellence becomes an offence, and we hang pictures on it, and back furniture up against it, to mitigate and interrupt its exasperating uniformity. So with mosaic work. To keep the tesserae equal and to set them all to one level face, is to renounce the great quality of life in one's work, and to throw away much that constitutes the charm of the material. With tile-work the same holds good. A great sheet of exact shaped tiles, with dead true faces, irreproachably fixed on a dead straight wall (such as one sees at the Wallace Gallery, Hertford House), is sad misprision of the qualities of the material. The want of thought in the arrangement, the presence of mechanism both in the design and the facture (I can hardly use the word *manufacture*, for the hands only guide, they do not make), render the result a bore, and oppressive from the consciousness that it must have been expensive. That all tiles should be made by the wet process and all be hand-painted, is asking, in these days of economical production, more than the circumstances demand, but we might narrow our requirements down to these few particulars, and refuse to allow ourselves to be tempted to enlarge them: that all tiles should have a sufficient key for fixing; that they should be coated with a glaze that protects them from injury by dirt, acid, or attrition; that those which are to be used for external purposes should be able to withstand the weather; and that when a printed pattern has to be put on its face, that pattern should be of a very simple character, so that its mechanical repetition may be as little tiresome as possible. In firing a batch of tiles, there are generally some variations in the intensity of the colours, etc., and where the pattern is very simple these discrepancies become fairly marked, and when judiciously assorted help to alleviate the regularity of the printed design. There are various shifts that may be legitimately used to temper the exorbitancy of hand labour, such as stencils, printed outlines, and so forth, but the cloven hoof is apt to peep out from amongst them. And the larger the area of repetition the

more marked becomes the mechanical regularity of the design: a tile used in a single series down the side of a grate hardly betrays the method of its colouring, but a square yard of them blurts out the story beyond any possibility of suppression or disguise. Where cost is a consideration, and a large quantity of space is to be covered, use plain coloured tiles, and encourage such processes as exhibit the humours and behaviour of the kiln. The glory of a tile is its colour, the pattern is little more than a set of pegs on which to hang these colours.

(To be continued.)

## CURRENT ARCHITECTURE.

BROCKLESBY PARK.—The east block of Brocklesby Park, the seat of the Earl of Yarborough, was destroyed by fire in 1898—and was rebuilt 1898-1901 by Mr. J. A. Hunt, of Hoddesdon, from the designs and under the superintendence of Mr. Reginald Blomfield, architect, of New Court, Temple. The plan of the interior was entirely rearranged in the rebuilding. In the views here given the plaster ceilings were executed by Messrs. G. Jackson, to the architect's designs. In the new vestibule or outer hall the columns are of green Cippollino with statuary marble caps and bases; the floor is of Cippollino and Piastraccia marble. New terraced gardens with water pieces are now being formed on the east and south sides of the house from the designs of the architect.

GIGGLESWICK SCHOOL CHAPEL: T. G. JACKSON, R.A., ARCHITECT.—The chapel is built in a romantic position on a projecting knoll of millstone grit that crowns a spur of the hills overhanging the school and village of Giggleswick.

The walls are fitted into the naked rock which comes to the surface, the inclined planes of the stratification forming fine lines in the configuration of the site.

It was a condition of the design suggested by the donor's experience of the East, especially in the exploration of Palestine, that it should include a dome.

It was the wish of the donor that the building should be finished and furnished in every respect from the beginning, leaving no room for subsequent intrusion of possibly unsympathetic work; and the chapel affords an instance of a building in which every detail, not only of construction but of decoration and furniture, has been completed at once, and designed by the same hand or under the same direction.

The plan is that of a Latin cross with a dome over the intersection of the four arms. There are narrow aisles opening to the nave by an

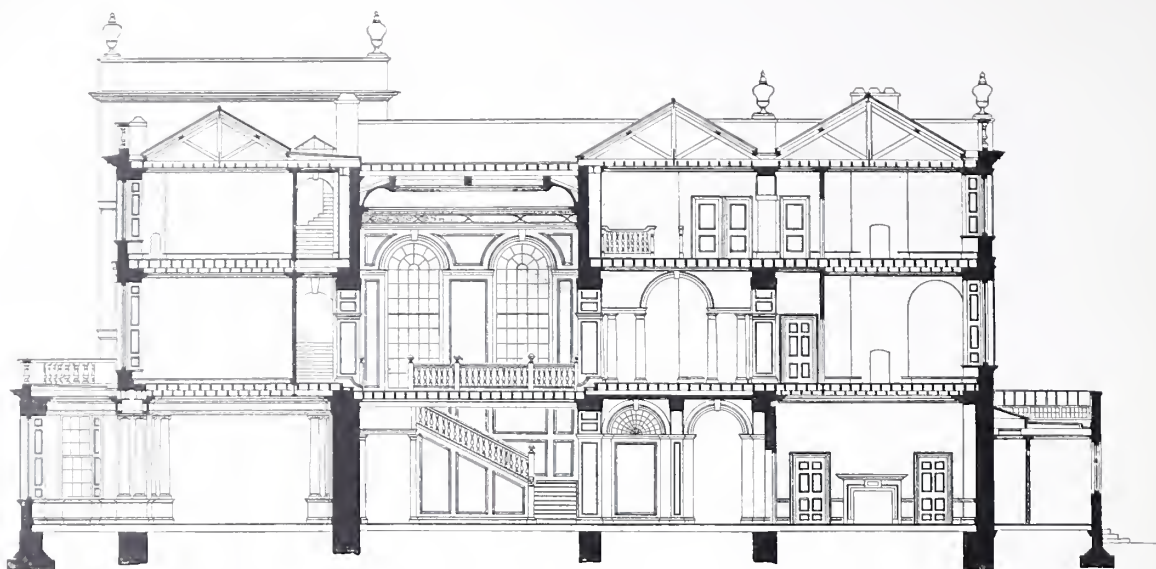




BROCKLESBY PARK. THE PRINCIPAL STAIRCASE.  
REGINALD BLOMFIELD, M.A., ARCHITECT.

*Photo : E. Dockree.*



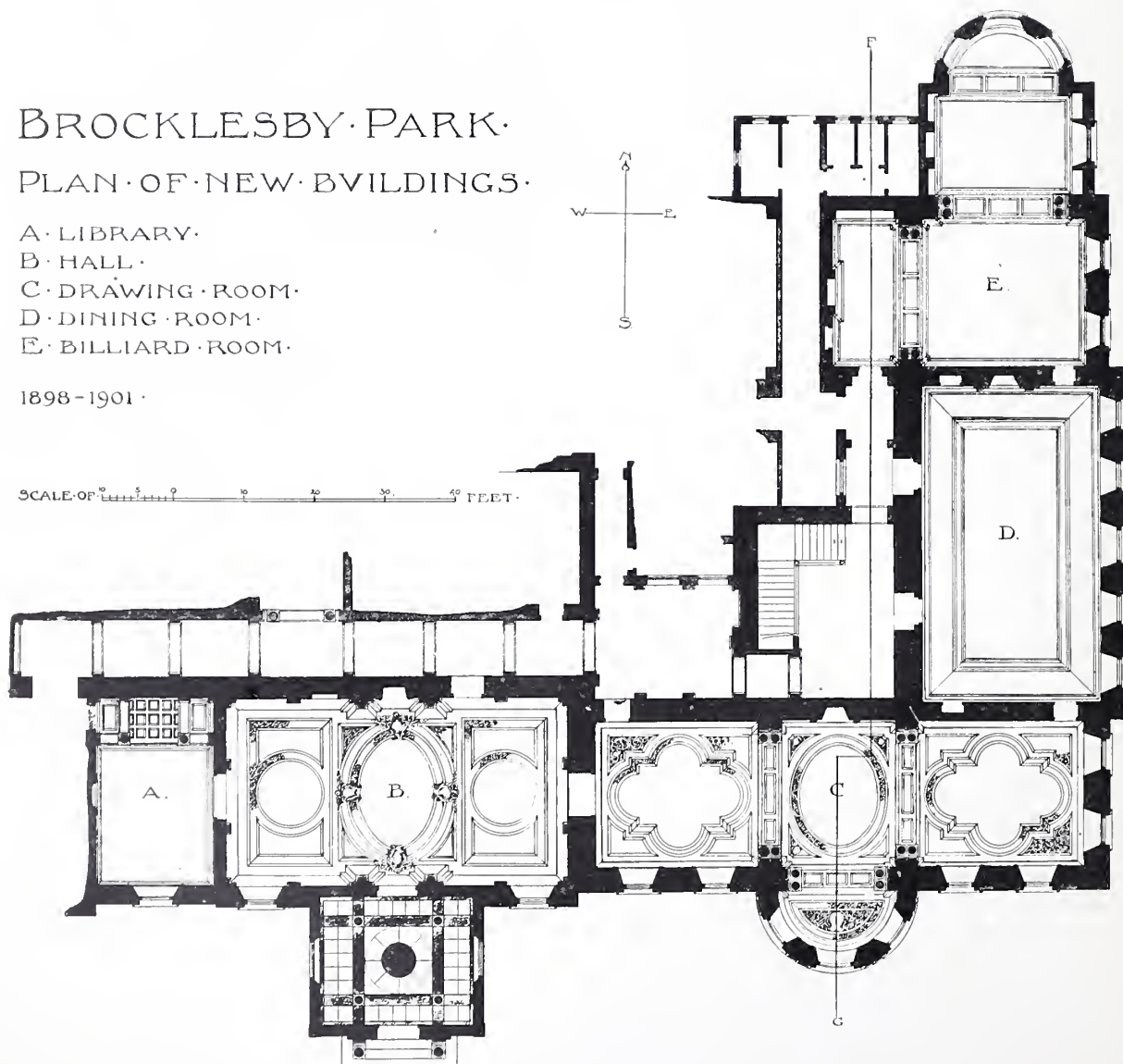


BROCKLESBY PARK. SECTION ON LINE F.G.

# BROCKLESBY PARK. PLAN OF NEW BUILDINGS.

- A. LIBRARY.
- B. HALL.
- C. DRAWING ROOM.
- D. DINING ROOM.
- E. BILLIARD ROOM.

1898-1901.



REGINALD BLOMFIELD, M.A., ARCHITECT.





BROCKLESBY PARK. THE VESTIBULE.  
REGINALD BLOMFIELD, M.A., ARCHITECT.

*Photo : E. Dockree*





BROCKLESBY PARK. THE DRAWING ROOM.  
REGINALD BLOMFIELD, M.A., ARCHITECT.

*Photo: E. Dockree.*





*Photo : Elliott and Fry.*

GIGGLESWICK SCHOOL CHAPEL FROM THE SOUTH-EAST.  
T. G. JACKSON, R.A., ARCHITECT.

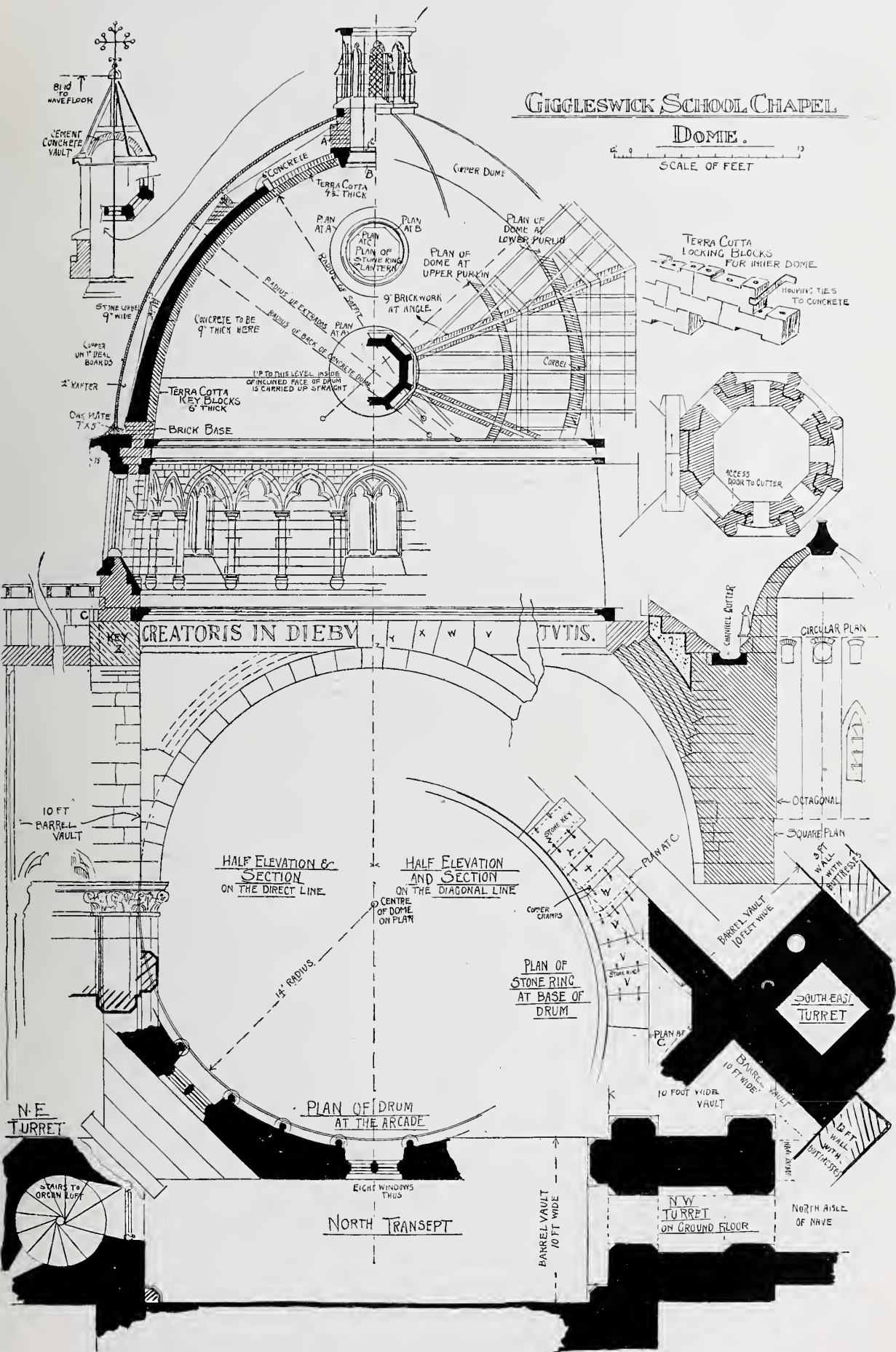


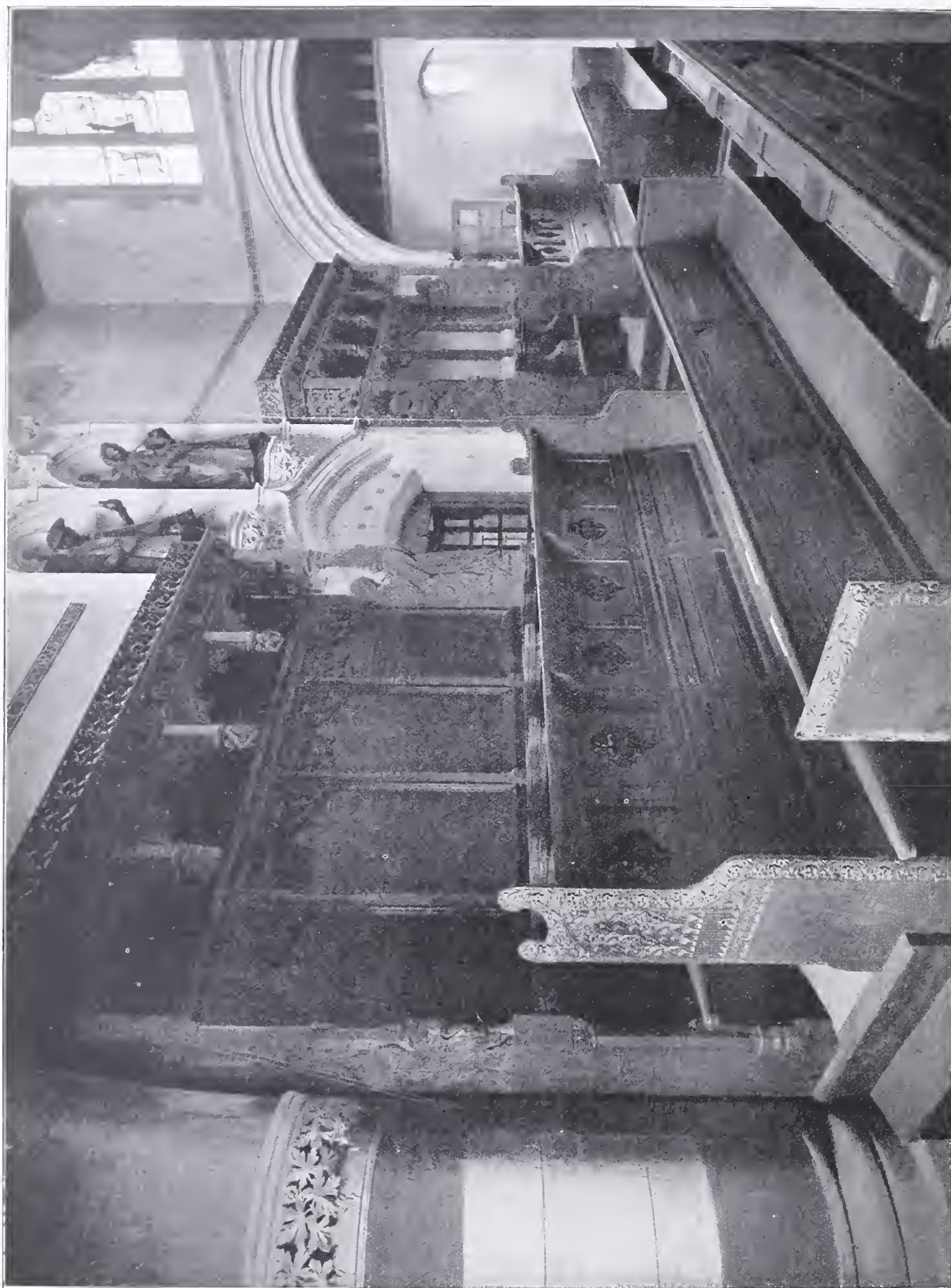


GIGGLESWICK SCHOOL CHAPEL. THE NAVE LOOKING EAST. T. G. JACKSON, R.A., ARCHITECT.

*Photo : A. Horner.*





*Photo : Elliott and Fry.*

GIGGLESWICK SCHOOL CHAPEL. THE WEST END OF THE NAVE SHOWING  
STATUES OF KING EDWARD VI. AND QUEEN VICTORIA BY  
G. J. FRAMPTON, A.R.A. T. G. JACKSON, R.A., ARCHITECT.

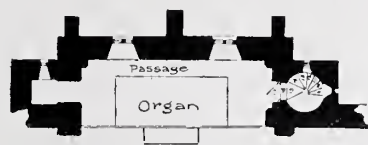


## GIGGLESWICK SCHOOL CHAPEL

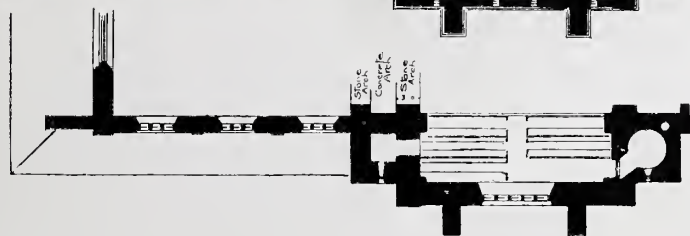
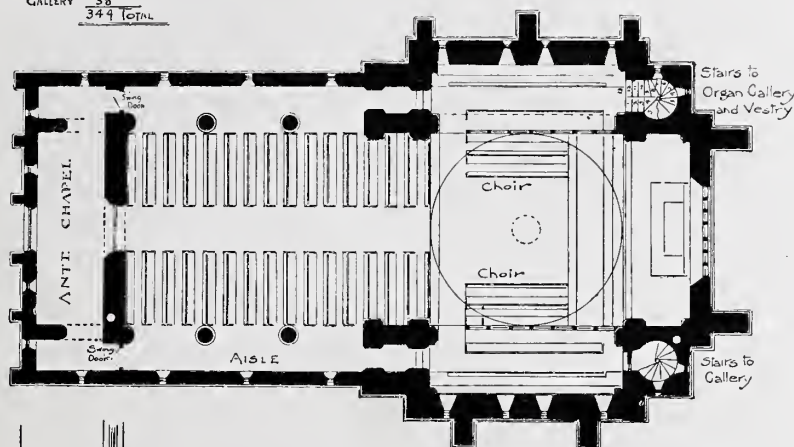
Scale of 1 inch = 10 feet

## ACCOMMODATION

NAVE	210
CHOIR	38
TRUSSEPTS	38
GALLERY	38
<b>TOTAL</b>	<b>344</b>



PLAN of ORGAN GALLERY



PLAN of GALLERY



arcade of three arches on each side. At the west end is an antechapel, and in the angles formed by the intersection of the four arms of the cross are four turrets, which serve for abutment to the four great semicircular arches on which the dome rests.

Between these arches, which are in fact stone vaults with soffits 10 feet wide, the pendentives gather over to support the stone ring which carries the drum—octagonal outside and circular inside, pierced by eight windows and ornamented by arcading—from which springs the dome, surmounted by a lantern.

The dome is constructed on a novel method, with interlocking blocks of terra-cotta, invented and made by Mr. Pulham of Finsbury Square, London, and Broxbourne, Herts, with a backing of concrete. With these blocks and some additional contrivance it was found possible to build the dome without centering, an architectural performance which has probably never been attempted before—at all events on so large a scale—in this country.

The outside of the dome is of timber covered with copper; the four main roofs are laid with cast lead; and the aisles and antechapel are covered with green Elterwater slates.

The walls are of millstone grit, quarried on the spot, faced externally with yellow Idle sandstone

up to the plinth, and above it with Mr. H. R. Simpson's red Lazonby stone, intermixed with bands and chequers of sandstone and black limestone from Mr. T. Delany's quarry at Horton. The wrought masonry outside, including the window traceries, is of Messrs. Obank's Lees-moor sandstone, a splendid material, of great hardness and durability. The interior dressings are of Ancaster Oolite from Messrs. Lindley's quarries, banded with red Egremont sandstone, supplied by Mr. James Smith.

Advantage is taken of the fall of the ground to form a vestry under the east end, which communicates with the chapel above by a stair in one of the turrets.

The dome and four pendentives are lined with glass mosaic on an arrangement and scheme of colour devised by the architect; the cartoons being drawn by Mr. George Murray, a student and medalist of the Royal Academy, and executed by Messrs. Powell of Whitefriars.

In the pendentives, on a gold ground within a border, are seated figures of the four Evangelists with their respective emblems.

Round the base of the drum in letters of mosaic is the text:—

MEMENTO CREATORIS TVI IN DIEBUS IVVENTVTIS  
TVAE ANTEQVAM VENIAT TEMPVS AFFLICTIONIS.





JARDINE HALL, DUMFRIESSHIRE, N.B. THE PRINCIPAL STAIRCASE. E. J. MAY, ARCHITECT.

*Photo: F. W. Tassell.*

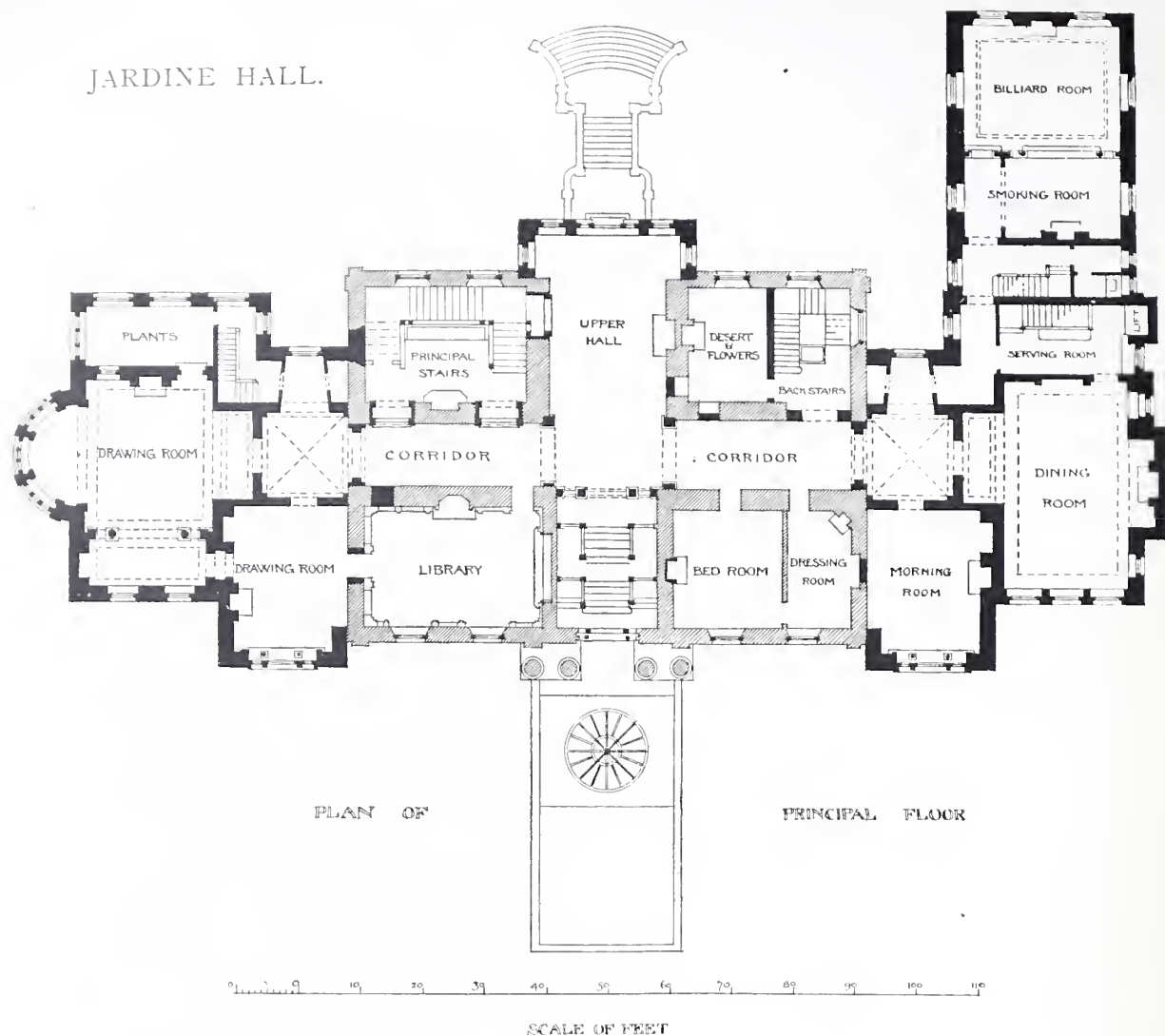




*Photo: F. W. Tassell*

JARDINE HALL, DUMFRIESSHIRE, N.B.  
THE ENTRANCE PORCH. E. J. MAY, ARCHITECT.

## JARDINE HALL.



The scheme of decoration is continued beyond the limits of the mosaic by 'sgraffito' in the four great vaults which support the drum of the dome, and in the nave ceiling.

The sgraffito was cut and worked by two young Oxonians, pupils of the architect, Mr. William H. Nicholls of Hertford College, and Mr. Douglas Stewart of Oriel.

The painted glass throughout is by Messrs. Burlison and Grylls.

The great window of the south transept refers to Giggleswick School and its benefactors and *alumni*. In the middle light is Edward VI. copied from an illumination in the charter given by him to the school, and below him is the figure of James Carr of Stackhouse, who founded the school in 1512, holding a model of the first building in his hand. In the other lights are Mr. Walter Morrison, holding a model of the new chapel of which he is the donor, Archdeacon Shute, Archdeacon Paley who was a boy here, and the Rev. George Style, the present Head Master.

The figures in this window were drawn by Sir James Linton, R.W.I.

In niches over the west door inside the chapel,

are two admirable figures in bronze, by Mr. George Frampton. A.R.A., representing King Edward VI. who gave the school its charter, and Queen Victoria, whose Diamond Jubilee the chapel was built to commemorate.

The whole of the furniture is of cedar imported by Mr. Morrison direct from the province of Tucuman, in the Argentine Republic. It is exceptionally fine in colour and scent, and of unusually large and sound scantlings, and it has a peculiar silky sheen of great beauty.

JARDINE HALL, DUMFRIESSHIRE.—The illustrations show some of the enlargements of this house which have been carried out. The old central part, shown on the plan by shaded walls, was built about 1814, and had nothing of architectural interest about it. The interior has now been entirely remodelled, one part having been cleared out for the new principal staircase, and another for the new entrance. The stairs and dado panelling are in unpolished mahogany, the newels being inlaid, and the upper parts of the walls of the staircase are white, with panels for silk. The architect was Mr. E. J. May.



# MUNICIPAL BODIES AND ARCHITECTURE.\* BY REGINALD BLOMFIELD.

THE subject on which I have the honour to address you this evening is one that might be approached from many points of view. It would be quite impossible for me to deal with all; and, indeed, I do not propose to offer you any suggestion as to the practical business details with which municipal bodies are concerned in relation to architecture, such as the organisation of competitions, the selection of architects, and the like. There is a far more widely reaching question to be attacked, and that is the mental attitude of municipal bodies towards architecture, the faculty of judgment which they possess, or do not possess, as representing the average public. I propose to show that there is a growing necessity for wider and more intelligent education here, and to offer some suggestions as to the lines this education should follow.

Municipal bodies in modern cities (and I use this term in its largest possible sense) have more important functions to discharge in dealing with architecture than anybody else. The buildings for which they are responsible are public buildings, and therefore are, or should be, monumental in character, in regard to the fact that they are built once and for all, for certain special and permanent uses, and are not liable to the changes of tenancy and purpose which affect private buildings. The Town Hall, the Technical Schools, the County Prison, and Asylum, are buildings set up not merely for the present but for future generations. For good or for bad they represent the average public taste and intelligence of the time, and it is a reflection that should make the more thoughtful of our public men ponder on their doings with some misgiving, that future generations will look with wonder and contempt on the mere barracks and masses of vulgarity that have too often done duty for our hospitals and town halls. Unkind things are said about modern architecture, all tending to the conclusion that there is no such thing, and that architects have nothing to say. This may or may not be the case, but it is not the fault of the architects. It is the fault of the bodies who employ them. These bodies too often take a very easy view of their responsibilities, and considering architecture a matter of slight importance, cheerfully treat the selection of their architect as a matter of merely local and ephemeral interest. Individually, the members of our municipal bodies are men of intelligence and sound sense, but these qualities seem to lose their edge when employed collectively; and the attitude of Town and County Councils to architecture but too faithfully reflects the attitude of the general public towards that art.

That this attitude is quite unsatisfactory I fear

there can be no doubt. I think that any competent observer who took note of the average of architecture in our great cities, would be driven to the conclusion that the general level of taste and ability is low; he would find that some of the least admirable of these buildings were the most admired; and lastly, if he compared his observations, not only with the criticisms of the press but with individual opinion, he would find no common standard of appreciation, merely a mass of unrelated judgments, amounting to little more than individual expressions of like or dislike. He would, in short, find public opinion on architecture in a state very little removed from chaos. He would find that there is no intelligent body of opinion to which a competent architect can appeal as a matter of course; and that the public, in the pursuit of architecture, are like sheep without a shepherd. The uncertainty of taste shown in the treatment of public buildings of the last fifty years is conclusive evidence of the confusion of judgment which exists in the minds of our representative public men. First we had the Houses of Parliament, then the Foreign Office, a Gothic design violently converted into classic to satisfy a masterful Prime Minister. Then again, the mediævalism of the Law Courts rendered more than usually impracticable by the interference of the Judges, and now (I think fortunately) the classic of the new Government buildings. Yet even in this latter case consider the action of the Government. By a tragic coincidence, both the architects of these buildings died when they had merely laid down the general lines of their designs, and no detail drawings were left beyond what were necessary for the immediate purpose of the quantity surveyor. Now in designs of this character the crucial test is the way in which they are carried out. St. Paul's Cathedral, for instance, is an infinitely finer building than anything that is shown in the surviving drawings, and a second-rate man can knock all the life out of a design by want of knowledge and refinement of thought. But the most powerful Government of modern times cares for none of these things. They hope to shuffle out of the difficulty with the least possible trouble, so they turn over the business to the Office of Works. Then there was the notorious fiasco of the Strand improvement competition, and the wild revulsions backwards and forwards between extreme utilitarianism and lavish extravagance which characterise the dealings of the London County Council in municipal architecture, are clear evidence that the authorities have no sort of principle to guide them. So the pendulum swings backwards and forwards. Unhappy officials, burdened with a responsibility of taste beyond their capacity, catch wildly at any passing fashion. Their chief idea seems to be to make a desperate bolt for cover, and as for any consecutive tradition of taste, any steady development of ideas on architecture, the case seems as hopeless as ever.

Now there is no reason in the nature of things why this state of chaos should indefinitely continue. It has not always been so in English architecture.

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\* Read as the "Warburton Lecture" at the Owens College, Manchester.

Dealing only with such buildings as come within the range of municipal bodies, I will mention one or two examples to show how our forefathers dealt with the problem. You are probably all familiar with the grave and simple dignity of Chelsea Hospital. This is how Wren was permitted to build by the public authorities of his time. But Wren was a great man, and he built in London. Yet, in second-rate provincial towns, the same spirit prevailed. At about the same period as that of Chelsea Hospital, the townsmen of Abingdon wanted a new Market Hall, and they built a stately building of stone, which towers high above the roofs of the peaceful little town on the banks of the Thames to mark the centre of the business life of the place, and as a monument to future ages of its quiet prosperity. Then there is the charming custom house of King's Lynn, with its quaint cupola and high-pitched roof, a reminiscence of the Stadthaus across the German Ocean, to show how the merchants and citizens of the seventeenth century conceived of their public buildings. Through the eighteenth century this excellent habit lasted. When the Corporation of London rebuilt old Newgate, they did not build the walls of stock brick and cover it in with blue Welsh slates; they employed a young architect of brilliant reputation, and they gave him an absolutely free hand with his exterior, both as to cost and design, with the result that to this day Newgate is one of the most impressive public buildings in London. Even as late as the middle of the nineteenth century, there were people in Exeter intelligent enough to allow that fine design for the County Gaol which frowns grimly over the London and South Western Railway station. But these men had one great advantage over their modern successors—they were not tormented by the question of style. In the seventeenth, and still more in the eighteenth century, when a building was to be put up, such questions as have recently exercised the Liverpool Cathedral Committee did not exist. If, in the last century, Mr. Vardy or Mr. Ware, Mr. Wood of Bath, or Mr. Flitcroft, was called upon to design a building, he knew exactly what he had to do, there was no necessity to clear the ground by a long preliminary discussion as to the style to be adopted. That insidious person, the architectural draughtsman, with his attractive but incorrect perspectives, and quite fallacious water-colours, hardly existed. Architects had confidence in their own manner of architecture, and had no need to make a frantic effort after the picturesque and sham original. Given their client's general instructions, everything followed as a matter of course. The workman had all the details at his fingers' ends, and the client would have been much surprised if he did not get a house up to the accepted standard of taste, and as like as two peas to the nine hundred and ninety-nine "seats of the nobility and gentry" then being erected in every part of England. Everything went as smoothly as clockwork. Such a state of affairs has, of course, its defects. It may lead to dulness, pedantry, and stupidity, yet architecture is so difficult an art that it is only by long-continued

effort on familiar lines that any excellence may be attained; and without this state of things we should never have reached that complete accomplishment within prescribed limits, that clean precision of workmanship which is so essentially characteristic of eighteenth century work in England.

But about a hundred and fifty years ago a new element appeared. The amateur and the *virtuoso* assumed an importance they had never previously enjoyed. Distinguished noblemen dabbled in design. Eminent men of letters amused themselves with architecture. In 1750 Horace Walpole writes: "I am going to build a little Gothic castle at Strawberry Hill," ominous announcement of the impending change; and in the next few years Walpole completed his ridiculous house, to the admiration of all his acquaintance. The worst of it was that, though perfectly absurd in his notions of architecture, Walpole was a man of brilliant literary ability, and a reasonably good connoisseur. Moreover he thoroughly understood the temper of his class, and the result was that his ideas "caught on" and were accepted by a good many foolish people as a necessary part of polite taste. Moreover—and this was where the mischief came in—they took their place in that Romantic movement in literature which was soon to over-run the whole of civilised Europe. It is rather curious to reflect that the eighteenth century, supposed to be *par excellence* the century of logic and lucidity of thought, should have seen the birth of that confusion of ideas as to the limits and relations of the different arts from which we suffer at present. Walpole subordinated architecture to the elegant insincerity of his own taste, and the loss of all tradition in standards of judgment was now only a question of time. Literary men had got the control and it was not for mere architects to dislodge them. Moreover, these very architects were, too often, their humble and obedient servants. Though Chambers, last of the Romans, made a determined stand for the old ways, Robert Adam devoted his extraordinary cleverness to the introduction of a new manner in design; the Dilettante Society had set the ball rolling, according to the latest lights of Stuart and Revett, and now there was this direct attempt being made to reproduce Gothic architecture, in obedience to a purely literary sentiment. It was hardly to be wondered at that the layman should lose his bearings. In the turmoil of all this revivalism, he might be pardoned for thinking that taste in architecture was a mere matter of pitch and toss.

Thus, the nineteenth century opened with three styles struggling for ascendancy. The old traditional classic of Chambers and his school, the new Greek method which was to be carried to such a high degree of excellence by Decimus Barton, and later by Thomson of Glasgow, and lastly, this revived Gothic. All architects of reputation followed one or other of the first two manners. The amateurs stuck to the Gothic, and the amateurs carried the day; but when one considers that the whole force of the Romantic movement was behind them, the result is not



surprising. So Wyatt, or Wyattville, or whatever he chose to call himself, started his career of architectural murder. Then Pugin followed, and threw himself into the cause with the enthusiasm of an ill-regulated mind, for Pugin lived in a permanent state of make-believe, and was always trying to induce himself and others to believe that the only possible environment for a thinking person was that of the thirteenth century; and then came Ruskin, a man of narrow prejudice, but brilliant genius, whose eloquence won a sort of St. Martin's summer for the Gothic movement, prolonging its life quite two generations beyond its appointed time. I need not follow further the familiar history of the Gothic movement, but there is one important conclusion which I should venture to draw from this hasty survey, and it is this: all these men, from Horace Walpole to Ruskin, seem to me to have laboured under one very serious vice in their handling of architecture. It never occurred to them that architecture is an art which deals with practical and immediate necessities, that it is founded on use, and based on construction, and that the details which so much exercised their attention—Walpole with his ridiculous Gothic, Ruskin with his exquisite sense of detail and no more—were not architecture at all, but mere words or phrases in its language. So Walpole treated architecture as a subordinate expression of literature. Pugin, and still more Ruskin, translated it into terms of ethics. The result has been that the sense of architecture as an art, with its own limits, its own technique, and its own ideals, has almost disappeared, even among architects.

The result, so far as the public is concerned, is that laymen have first of all lost their bearings in architecture, and finally lost their interest in it, as an art of no serious bearing on the immediate concerns of life, and therefore to be dealt with according to the fashion of the time, without regard either to first principles or to the teaching of the past. This habit of mind has been faithfully reflected in the conduct of the various bodies that represent the public. The history of public competitions for Town Halls and similar buildings erected in this country during the last fifty years, is too painful to go into; but, with rare and brilliant exceptions, the deplorable results are to be seen in every part of England to this day, asylums that disfigure a whole country-side with their deformities, municipal buildings that bring their cities to shame. As for public parks and gardens, in these we have reached about the lowest note of vulgarity ever sounded in our country. So far as my observations have extended in England, these fiascos in municipal architecture are a matter of the last fifty years or thereabouts. Up to that date, that is to say, prior to about 1850, public buildings may have been unimaginative and dull, but the majority of them preserved some glimmering of an architectural sense—they regarded proportion, they are not devoid of a certain staid dignity, such as one finds in quiet old-fashioned people. But this sort of thing would never do for the histrionics of the modern revivalist. He must have something that knocks

you down then and there, something to be talked about, something that reproduces well in the art papers. In the dust and din of modern advertisement, we are apt to forget that brave men lived before Agamemnon, perhaps too, we sometimes forget that living artists, in any sense of the word that is admirable, will hardly consent to find their *Vates Sacer* in modern art journalism.

The absurd thing about it is, that meanwhile there exists a high degree of individual good taste and culture, and the difficulty is to get this knowledge into line, and to make its weight felt in municipal dealings with architecture. We want to instil sounder and simpler views into the man in the street, we want to make him more anxious and inquisitive about the buildings he has to live with, and to suggest to him larger ideas as to his duty in the matter. It is pretty certain that if the public wanted good architecture, and really cared about it to such an extent as to make it a matter of serious interest, they would very soon get it. An architect should speak with modesty of his own profession, yet I think there is no doubt that there is no lack of ability among the architects of this country, the only thing is, that ability does not appear to be wanted. If it were, public bodies would hardly tolerate what they get in some of their public buildings; London, for instance, or the London County Council, would hardly permit magnificent frontages in new streets to be taken up by financial syndicates and covered by piles of hideous buildings which make one long for a second Nero. Important public buildings would not be handed over to mere office draughtsmen of unproved capacity, the care of our cathedrals and great public monuments would not, again and again, become what is more or less of a public scandal. There is no need to go on with the catalogue. The point is how are we to get at this state of indifferentism; how are we to rouse our municipalities and public bodies to a sense of their responsibilities? The question becomes one of education, and in a great and intelligent city such as this, the question is one which should be seriously considered by its representative public men. Cities such as Manchester are not hampered by the traditions of our older universities, moreover these universities are fully occupied with educational work on other lines of inestimable value. But here, with a new foundation specifically designed to meet modern requirements of a different nature, there can be no excuse for neglecting to provide for this growing educational need.

It seems to me, broadly speaking, that there are three channels through which the public can be reached; (1) by direct school teaching; (2) by treatises on architecture; (3) by the work of the architects themselves. I am not here addressing architects only. I need therefore say little on this latter point. It must be obvious to everyone that in an art such as architecture, which must make its appeal through the eye, the object lesson of a beautiful building is worth all the treatises in the world that can be written about it; but then in the first place the architect must be given

the opportunity to design such buildings, and the public must have the eye to see them with when they are built. We are therefore again thrown back on the problem of education. Now, with the exception of the Professorships at the Royal Academy, at King's College, and at London and Liverpool Universities, and the course provided by the Architectural Association in London, no serious provision exists for the education of the public in architecture; for the architectural training provided in the science and art schools is too rudimentary to be of much real value. Moreover, owing to the inadequate knowledge of the instructor it is usually little more than a training in draughtsmanship, and so far does more harm than good, because it teaches students to think that the whole business of architecture is to turn out good-looking drawings. The architectural school at the Royal Academy confines itself, I think properly, to the artistic side of architecture; the other institutions I have referred to deal successfully, as far as their opportunities allow, with the scientific teaching of architecture; but they are not co-ordinated, and they are seriously impeded by want of funds. We have as yet nothing at all on the scale of the technical schools of Germany; but the question will have to be dealt with sooner or later in the great commercial centres, and I do not think it can be left any longer in its present incoherent condition. Hitherto, and until quite recently, no systematic public education in architecture has been attempted in this country. It has remained outside the lines of general education, and from this point of view has been considered rather as a mere hobby for which no special provision need be made in educational schemes. At our great public schools, for example, while some little attention has been paid to the historical study of the arts of sculpture and painting, architecture has been left in the cold. In most of these schools there is an art museum of sorts, a drawing class, run on rather old-fashioned lines, and usually some intelligent master with a cultivated interest in the antique and a sentimental attachment to early Italian art. Now, I am not in the least depreciating the work so done. It is good as far as it goes, and is a very great advance on the neglect of any such teaching habitual thirty years ago. What is wanted is a more complete organisation of this teaching and a more comprehensive scope. Boys, those at any rate with reasonable powers of observation, are quick to pick up impressions, and there can be no doubt that they acquire some valuable elements of culture from the casual information that they are able to gather in this manner; yet I think I am correct in saying that the boys' attention is called to art, not from an artistic, but from a literary standpoint. Our public schoolmasters are, as a rule, very excellent educationalists, there are probably none better in matters of scholarship and literature, but they regard the arts from the point of view of the average British public, rather as an elegant and perhaps superfluous accomplishment than as a serious expression of thought. Architecture, in especial, from every point

of view the most important of the arts, is hardly ever dealt with in our public schools. A boy gets some slight acquaintance with sculpture from the casts in his school museum, and learns the names, at least, of the great painters; he may also hear something about churches and buildings from the school antiquarian society, but of architecture never a word.

At our older universities there are professors of the fine arts, men of eminence and ability, who have given admirable series of lectures, yet with the notable exception of the late Professor Willis, they were not qualified by their training to deal with other arts than those of painting and sculpture, and as a rule have not attempted to do so. Architecture has, in fact, been allowed to drop out of the family of the fine arts, partly on account of its great technical difficulty, and partly on account of that supersession of the expert by the amateur to which I referred earlier in this paper. It is for the modern universities to remedy this defect, and to organise a system by which, at the great provincial centres, not only technical instruction for the student, but some reasonable education in the nature and history of architecture should be provided for the public. It is extremely important that these two points of view should not be confounded. The subject may be studied either for the general educational value or to obtain exact technical knowledge; but technical instruction is not education, and one and the same system of training will not do for both. Yet though this distinction should be carefully kept in view in organising a course of architecture, there are certain points at which technical instruction inevitably merges into education, and any well-considered scheme should provide for both so far as is possible.

Let us consider first the question of technical instruction. The point has been laboured by eminent statesmen—perhaps with superabundant enthusiasm. In their opinion the trade of the country is going to the dogs, and the panacea is technical instruction. But eminent statesmen have not, as a rule, gone through any course of technical instruction themselves, and are perhaps a little apt to apply their remedy wholesale. In regard to skilled labour, all such matters as mechanical process employed in the manufacture of textile fabrics, or chemical works and the like, there can be little doubt that there is a real and pressing necessity for a thoroughly organised system of exact training. Witness, for example, the tremendous strides made in the chemical industries of Germany. These trades deal with hard knowledge of facts, and the sooner they master that knowledge and put it into practical use the better for them. But the art of architecture does not consist solely of hard facts—the habit of mind, the highly trained intelligence necessary to make use of such knowledge is a matter of general education and outside the range of technical instruction; so much so indeed that distinguished authorities in Germany have doubted whether architecture can be brought within the scope of technical instruction at all, probably having their eye on the architecture of the streets around them.



Yet with this limitation there is not only room, but a growing necessity for more exact technical training in architecture. The old-fashioned system of articles, though not to be dispensed with, is not entirely satisfactory. Its good points are that pupils can see actual work in the process of design, and in good offices they can pick up some idea as to how to set about designing themselves, and can develop their ideas by association with each other; but the good and the bad of the system is too contingent on the degree of intelligence and industry possessed by the student himself. There is little systematic training in building construction and knowledge of materials, and the result is that young architects sometimes emerge into practice full of magnificent ideas of architecture, but with the vaguest possible grasp of building, and with a lordly indifference to practical matters, which brings them to grief at the first opportunity. There is no royal road in architecture. Young designers often begin with the outside of their buildings, and are far more intent on a pretty elevation than on a practicable plan, but the basis of good architecture is good building, and it is quite as important for the young architect to wrestle with the hard facts of materials and construction as it is for the young engineer. Even in actual designs the ignorance of scale, which is one of the worst faults of modern architecture, is the result of inattention to the actual facts with which an architect has to reckon, and to the neglect of the two-foot rule. Now these matters, forming as they do the groundwork of architecture, are matters that can be taught and learnt; and though no amount of training will create a genius in architecture, yet training can prevent gross blunders of ignorance, and even genius is none the worse for the limitations of knowledge. My own opinion and experience is that anyone who intends to become an architect should be put through a course of technical training in these matters as thoroughly as possible, before he enters an architect's office at all. The means of such training should be provided at the great modern universities, and should include not only lectures, but practical training in workshops and laboratories. In this matter we might take a hint from the industrious Germans, who put their students through a thorough course of training at their technical schools, and supply them with splendidly-furnished museums and workshops; in fact, if it were only necessary to turn out architects all to a tailor's pattern, the Germans leave no stone unturned to effect their purpose. But this is just where the difficulty comes in, and makes it so essential that we should have a clear understanding of what can and cannot be done for architecture by technical training. Roughly speaking, it must limit itself to the teaching of exact knowledge as the groundwork of the art; such mathematics as are necessary, building construction, knowledge of materials, knowledge of the processes of manufacture and the use of tools in the various trades, such as plumbing, carpentry, joinery, brickmaking, and masonry; and such knowledge must be taught in workshops and not merely by books. Moreover, this

training should not be confined to architectural students only. It is a well-known fact that the great majority of buildings erected in this country are not designed by architects at all, and though a good and experienced builder undoubtedly knows his business, it is also the fact that a great many contractors depend on clerks and foremen for their practical knowledge, and we should hear a good deal less of buildings tumbling down before they are up, of drains laid the wrong way, and the like, if all builders had to go through a course of good practical training. Moreover, the speculative builder might avoid some of his worst iniquities of taste, if he had any, even the most rudimentary, acquaintance with what has actually been done in architecture. This is about as far as the technical training can go, and after that the work must become more or less educational, for, as I suggested above, technical training will not do everything, and the results of the German system, as seen in German architecture, are not exactly encouraging. Moreover, German methods suit the German temperament, and it appears that the youthful German can be drilled and drummed into being quite a respectable architect, just as he can be drilled and drummed into becoming anything else. Individuality and initiative are not encouraged in Germany, but they happen to be the strong point of the Englishman, and we must take account of this fact in any system of training.

Thus we reach the point at which technical instruction must necessarily merge into education, at which the practical teaching of specialists must be supplemented by the broad grasp of theory, the wide insight into the philosophy of art, which will enable the student to make intelligent use of the knowledge he has gained. It is evident, therefore, that some highly-trained, controlling mind will be necessary to undertake this education in the art of architecture, and, indeed, such a teacher will have his work cut out for him, for it will be his business to clear the air of misconceptions, and to lead, not only students, but the wider circle of an intelligent public to a sounder appreciation of the theory and function of architecture.

At this moment, as I suggested at the beginning of this paper, the public, that is the average man, does not appreciate architecture, and he does not understand it. In the first place there is that old stumbling block and rock of offence, the question of styles. It is evident from a recent controversy in regard to a great building enterprise, that, to the lay mind, architecture presents itself as a question not of style, but of *a* style, that is to say, he must be able to label it definitely Gothic, or Classic, or Greek, or Egyptian, or whatever else it may be. Consider for a moment what this means; it means that the design in question shall present such a number of familiar features that it can at once be pigeon-holed as Gothic or Classic, because even the layman can see that it reproduces the mouldings and traceries, or the orders and entablatures which he has learnt from his text-books to be the distinctive features of the style in question. And so the layman goes his way quite satisfied. He thinks

he has got his style according to his prescription, and fancies he is building as good a Gothic Cathedral or Classical Temple as ever was built in the days of Edward I. or Pericles. But he is not, he is only getting a more or less knowledgeable copy; he is getting, not architecture, but archæological pedantry, and the better it is the worse it is, because so far it divorces architecture more effectually than ever from the actual uses and necessities of the world we live in. Our professor, such a man as I have suggested to you, would make it clear that these styles are merely the classifications of historians, often of amateurs; that they are merely labels of identification, dealing with exteriors only, and that behind them there is an elusive spirit to be caught, the real meaning of architecture. No one indeed can consider that he understands architecture until by thought and study he has succeeded in catching some glimpse of this spirit, in comparison with which the details of architecture are but as the letters of an alphabet. The first thing to be done is to shake off this tyranny of pedantry, and to concentrate all our energy on the attainment of a very different matter, namely style; that is, that distinction of expression which may be a natural gift, but in any case can only be reached by having ideas of one's own and expressing them with the assured mastery which comes of full knowledge and original thought. In architecture this would mean that the architect attacks his problem squarely in front, he would not try to turn the corner by tricks of the trade, but he would think out the issue on its merits, and the exact expression, in other words, the actual form of his design would more or less shape itself. Like Socrates, he would follow the *λόγος* whithersoever it led him. I need hardly say that this is a work of greater difficulty than the copy work which has done duty for most of our architecture for the last hundred years; it requires more study, more knowledge, far more thought and imagination; but we are not to shrink from it for that reason, rather it is an added inducement for the effort. We have left the nineteenth century behind us, with its gross materialisms, its confused ideals and blundering experiments in art. It is time that we return to the narrow way, and by slow degrees work out the ideal of an art which shall express ourselves as truly as the aqueducts and baths of Imperial Rome expressed the nature of their builders. The study necessary for such a task, the amount of knowledge implied in it, should be far more comprehensive than merely academical exercises in design, because it must embrace a critical study of history, and the knowledge of the workshop and the builders' yard, as the groundwork of thought.

It would be a great thing, once and for all, to clear away this initial misconception of architecture, but there are others hardly less formidable. Fifty years of unchallenged dogmatism on the part of an eloquent writer, now passed away, have taught the public to believe not only that architecture cannot do without painting and sculpture, but by a hazy extension of thought that architecture is, if not painting, at any rate sculp-

ture. The author I refer to was a great writer, but not an architect, and never understood architecture. He took little interest in the problems of construction which fascinated the higher minds of the Renaissance, and have always fascinated the minds of architects worthy of the name; but give him some filagree of sculptured marble, and he was at home with pen and pencil of most subtle sympathy. Of course, to an architect, sculpture and painting are arts that he can call in to his aid for special purposes, but he can very well stand without them; and merely to see architecture in the colour of marbles and in capitals of elaborate ornament is much the same as if one were to find the genius of Titian in the paints on his palette, and not in the glory of colour that he spreads on his canvas.

It cannot be too strongly insisted on that architecture is construction in its fittest expression.

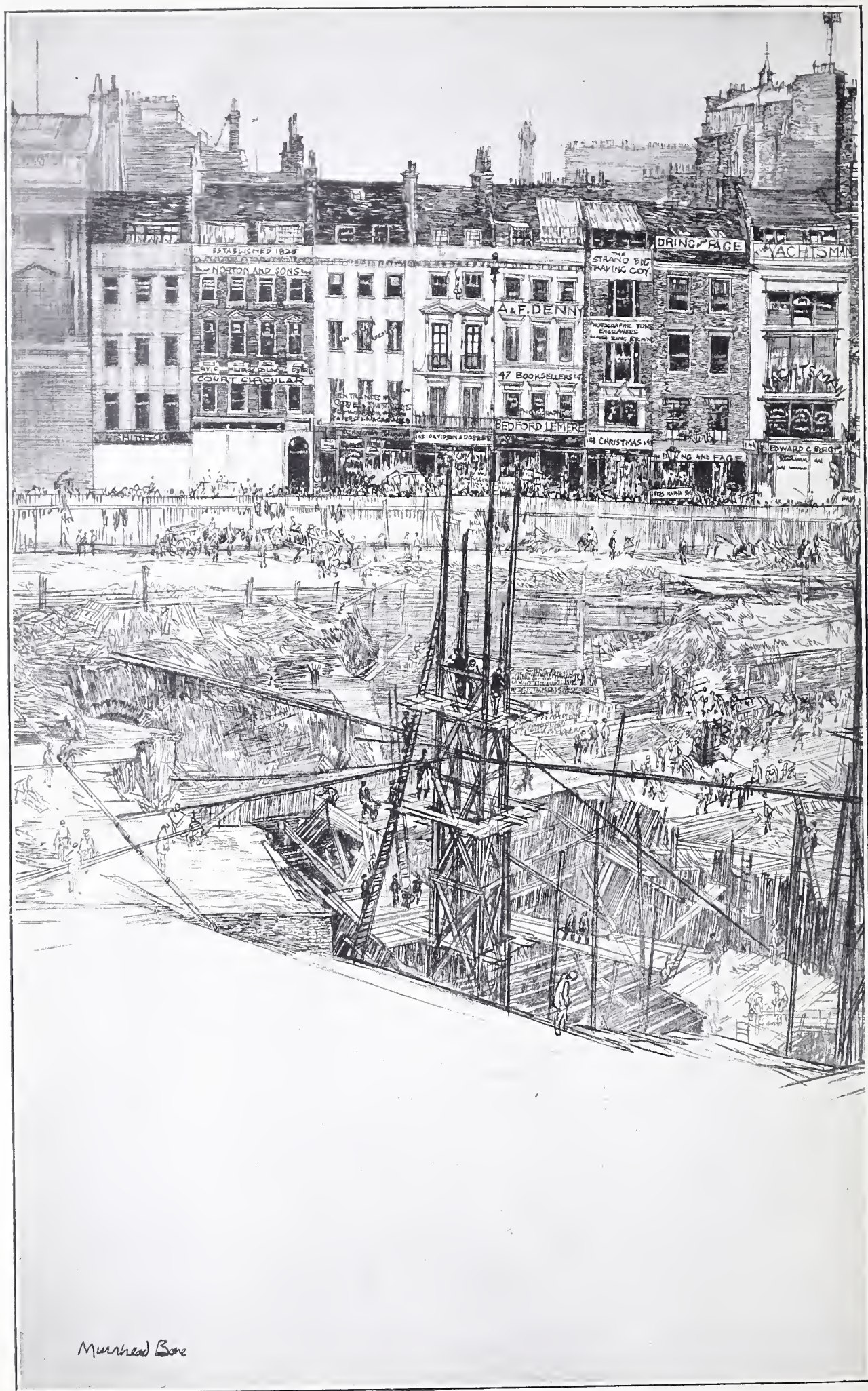
We want a new Lessing in the arts.

When Lessing wrote his *Laocoon*, over a hundred and thirty years ago, there existed in the minds of critics a most complete confusion of ideas as to the relations of the various arts. Poetry, painting and sculpture were considered as more or less interchangeable terms, or it must have occurred to Spence, for example, that for a sculptor to endeavour to drive into his figure each detail of emotion which the poet could draw out in his verse was simply to stultify himself. Since that date, and in spite of Lessing's monumental effort in criticism, the confusion has increased. In literature, there is the dangerous habit of word-painting, writers have heaped epithet upon epithet in the vain attempt to call up ideas which it is the province of the painter to realise, and all that habit of mind which could never resist translating architecture into terms of ethics, and carrying back its ideas of ethics into architecture, was only a signal instance of this inveterate confusion of ideas as to the limits and intentions of the arts. It was an evil day for the arts when literature took them under her wing.

The way out of all this welter is not easy. A century or more of experiment in the arts has brought us little but disappointment and disillusionment. At least we are learning that the way of the copyist leads nowhere, and it is dawning on us that the architecture of the future, if ever we are to have it, can only come by freeing our minds of conventions and prejudices, and doing some very hard thinking for ourselves. We cannot indeed escape the past, rather we should look to it as the wise teacher by whose example we are to correct our own crude efforts; but it is the spirit and not the letter which we are to seek. We cannot hope for immediate success. Architecture is slow growing, and a long leeway in education will have to be made up before we shall approach our ideal; but the effort should be made, and if we work in this patient and tenacious spirit, we may hope some day to bring back architecture to an intellectual and imaginative level not unworthy of the record of a country that has had its mighty men in architecture not less than in the other arts.



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THE SOUTH SIDE OF THE STRAND, WEST OF SOMERSET HOUSE.  
A DRAWING BY J. MUIRHEAD BONE.



THE LATE JOHN FRANCIS BENTLEY. A RETROSPECT BY CHARLES HADFIELD.

NOTE.—These personal recollections will be followed in later numbers of *THE ARCHITECTURAL REVIEW* by a fully illustrated account of the deceased architect's work.

It was in July, 1862, at Ushaw College, Durham, that I first met John Francis Bentley, and from that now far-off period dated a friendship, fostered as the years went on by an ever-growing admiration for the man, and his loveable and artistic nature. At his earnest wish, I went to London early in 1863. He had then recently commenced practise, and occupied Chambers at 14, Southampton Street, Strand, overlooking Maiden Lane, then a quaint narrow bye-street redolent of memories of Turner. During the late "Fifties"—before leaving his native Doncaster—he had been placed with the Clerk-of-Works on the re-building, after its destruction by fire in 1853, of St. George's Parish Church. He had evinced an early talent for drawing, and a fondness for discussing masonry and other work with building craftsmen. In after years he would often speak of the knowledge which he gained there in measuring up the work in progress, and setting out the masonry details from Scott's drawings. A clever model of the older church made by him from memory at this time, when he was in about his fifteenth year, was one of many indications as to the bent of his talents. Afterwards, he went to London, and for a time was in the workshops of Holland and Hannen, but finding himself impelled towards the pursuit of Architecture, he eventually entered the office of Henry Clutton, who had recently, in collaboration with William Burges gained the first premium for the new Cathedral at Lille. In the early sixties the tide of the Gothic revival was at the flood, and the times were full of stimulus for earnest students of mediæval design. Street had just completed his remarkable church of St. James-the-Less, Garden Street, Westminster, and close upon the building of All Saints, Margaret Street, followed William Butterfield's other great work, St. Alban's Church, Baldwins Gardens. Publications like Viollet-le-Duc's "Dictionnaire," Nesfield's "French and Italian Sketches," and Johnson's "Churches of Normandy," aroused general enthusiasm, and, needless to say, these things were topics of frequent discussion at 14, Southampton Street, where Bentley's comments and strong artistic views on all that was passing were an infinite delight to the little coterie of friends whose debates were often prolonged into the early morning hours. He was then, and through life remained, despite his broad sympathies, a firm believer in the principles and

methods of the middle ages. As a draughtsman, and especially as a colourist, he was brilliant, his designs for marble work and jewellery being tinted as deftly as those of Burges. He had drawn and studied diligently in the old Architectural Museum, Cannon Row, was an apt modeller, and I have heard him say, that in his Doncaster days, he had tried his hand with success at stone carving.

His influence on craftsmen was quite unique, and he could make them enter into his ideas with remarkable success. Accomplished draughtsman as he was, he always acted strictly up to his principle that drawing is but a means to the end, and anything verging on mere display or the making of "show" drawings, never failed to arouse his strong reprobation. For the growing system of architectural competition, he had, thus, the greatest possible repugnance, denouncing it as essentially inimical to the production of good work. He was of a retiring disposition, and by temperament independent and straightforward, and quite incapable of stooping to modern methods of pushing or self-advertisement, and thus he was less known to the general public than he deserved to be. But, as a recent writer has remarked, "his work undoubtedly attests his rank as an Artist and Constructor." To watch him at work at his drawing-table or easel was delightfully stimulating. His full-sized drawings of sculpture or mouldings were rapidly made in pencil or crayon, then "washed in" with broad masses of colour, the mouldings being afterwards profiled with quill or brush. His "manysidedness" enabled him in a real sense to be the sole arbiter of his buildings, and there was nothing in them from the foundations to the last detail of furniture which he did not regard as his own special work; his clear, painstaking delineation being in itself a source of inspiration to the craftsmen who worked with him, and explaining in a great measure the secret of his influence over them.

In 1868, Bentley moved his chambers to No. 13, John Street, Adelphi. He writes on July 28th, 1868:—"You will notice from the heading that I have left the old place in Southampton Street; wretched and inconvenient as it was, a lot of pleasant bye-gones came crowding into my mind, and I turned the door on the last piece of furniture with regret." At this period he had gone through his share of disappointments, and at times, when feeling these keenly, he would hint to his friends that he was perhaps wasting his talents, and ought even now to "turn to painting." But he was not idle: he studied hard, and designed much metal work, stained glass, heraldry, altars and church fittings, church plate and jewellery. He designed a fine brass

"eagle-lectern" for the firm of Hart and Son, in Wyck Street; also some marble and stone work for Earp of Lambeth, which were exhibited in the 1862 International Exhibition. At S. Francis of Assisi's Church, Notting Hill, he designed a charming baptistery, groined in stone, also a font and a jewelled monstrance. A pulpit and altars in St. Mary's Church, Chelsea, which he rebuilt some years later, are worthy of note, and especially so, are a fine reredos and altar filling the whole of the eastern wall in S. Charles' Church, Ogle Street, Marylebone.

Early in the year of his removal, Cardinal Manning, who esteemed him highly, had given him the important commission to build S. Thomas' Ecclesiastical Seminary at Hammer-smith. This is a work endued with the best traditions of the English manner, and full of originality.

At 13, John Street, Adelphi, the remainder of his life's work was done: a list of his most important buildings has been recorded elsewhere, and need not be here repeated in detail. In 1874 he married, and increasing pre-occupations for both of us, curtailed our hitherto close and constant association. As the years crept on we came to treasure more and more, for their enforced rarity, our opportunities of meeting, and to supplement these by correspondence on matters of common interest. In 1894 came his great opportunity in the commission to build the new Cathedral at Westminster. Early in the year an alarming illness had resulted in many weeks' abstention from work, but the task before him seemed, to the delight of all his friends, to renew his youth, and to brace him up for its accomplishment. He writes on July 19th, 1894: "Just a word to say that, to my surprise, the designing of the new Cathedral is to be entrusted to me. Some time ago I was asked if I would take part in a Competition, to which I replied emphatically, No. . . . When you were last in town I knew nothing or almost nothing of it."

Late in the autumn he set off for Italy alone, spending some weeks in Rome in attendance on His Eminence Cardinal Vaughan. Whilst there he enjoyed the special privilege of a private audience with Leo XIII. His Eminence, acting on Bentley's advice, decided to look to the Great Church of Sta. Sophia, Constantinople, for inspiration, and a careful study of the Churches of St. Mark at Venice, S. Zenone, Verona, the Churches at Ravenna and elsewhere on the Adriatic coast, in which the influence of Sta. Sophia was in evidence, was undertaken. He followed out strictly, during all this time, a daily programme of work and study which he had laid down for himself before leaving

home. He returned in March, 1895, as the following extract from a letter, dated 26th March, shows:—

"Scarcely more than a week to-day that I am back again safe and sound, and none the worse for my many journeyings. During the whole of February I had a very rough time of it while I was in the Ravenna district, a flat, low, marshy plain, then covered with snow from two to four feet deep, but a most interesting part of the country. The man who drove me to S. Apollinare in Classe called a Church of the Eleventh Century modern." Bentley's impressions of the later Italian architecture were unfavourable in the extreme, and he writes that the detail of the average work done after the middle of the Sixteenth Century "is the most thoughtless, heartless stuff I have ever seen." Of S. Peter's, Rome, he observes, "Architecturally, I think it the worst large building I have seen, excepting, perhaps, The Duomo at Florence, and I cannot conceive that any architect can sing its praises. Of course, the effect is fine, very fine, but produced at the sacrifice of scale."

On the 29th of June following, the foundation stone of the cathedral was laid, and since that date the great building has steadily grown under his watchful eye. Only those most nearly associated with him can realise what it has meant to him to go quietly round of an evening and to ponder over the progress of his work, and to note it taking shape and substance. Many pleasant recollections come to one's mind of visits paid from time to time in his company, and of his never-flagging enthusiasm and interest. He spoke constantly of the importance he attached to the constructive side of his work, of such matters as the brickwork, the concrete mixing, and above all of the large concrete domes, in regard to which he took great pride in having demonstrated that a domical surface of some 60 feet diameter could be safely covered without the aid of "concealed ironwork," which he regarded as an element of weakness and decay in such a position. In one of his last letters to me occurs the following passage apropos of Professor Lethaby's article in the January issue of *THE ARCHITECTURAL REVIEW*:—"Lethaby, I think, took up with the mere practical phase of the cathedral too much; but I feel that the old principle of construction is carried on, and that curse of modern construction—the use of iron—has been avoided against the consensus of opinion expressed by the engineers. This much I am proud of, for I feel that a service to building has been effected, and that I have broken the backbone of that terrible superstition that iron is necessary to large spans."



Two years ago the anxieties of his work began to tell on him, and about June, 1900, he had an illness which affected his speech, although his brain remained unimpaired to the last. His journey, in May, 1898, to the United States, where he had been commissioned to design a large cathedral at Brooklyn, New York, had proved a heavy call on his strength, and for some time past his friends have feared the worst.

On the 29th of December last, he wrote to me, not without pathos:—"The cathedral is making progress, but as you know, the finishing is always a slow procedure. At times I am tempted to wish for a long rest; for some time I feel that I have been at straining tension."

During last month came the announcement of the awarding of the Royal Gold Medal, on the recommendation of the Council of the Royal Institute of British Architects, a distinction which, as a non-member of the Institute, he greatly prized. On February 13th, he writes:—"Thanks many, for your kind congratulations. I appreciate the gold medal, coming as it really does from my confrères whose opinion I value, and to whose judgment I attach the utmost importance, especially the men of thought and those who are endeavouring to make architecture a living, not a dead art."

On March 1st I saw him for the last time, standing at his drawing-board, full of enthusiasm, and his mind alert as ever. He talked cheerfully of old times, showed me his drawing of the great hanging Cross, and his noble designs for the marble pavement of the cathedral, observing that he hoped "to out-rival the pavement of St. Mark's." We parted, after arranging to spend the following day together at his home at Clapham. That same evening he was seized with paralysis at a friend's house, and removed to his home, where he passed peacefully away in the early hours of the morning, surrounded by his devoted wife and children. On Wednesday, 5th March, a solemn Mass of Requiem was sung at St. Mary's Church, Clapham, which he attended for many years, and had enriched with some remarkable stained glass and other works.

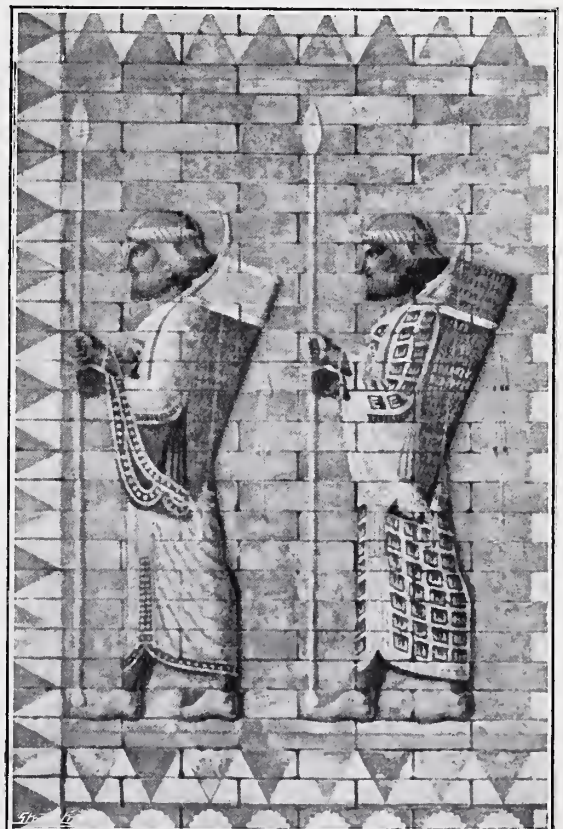
Cardinal Vaughan addressed those present on his life and work, remarking that he knew of no man who devoted his life, with his knowledge and his science, to the service of God more faithfully.

After the absolutions had been given, the coffin was borne shoulder high by his cathedral craftsmen through the western door to the strains of Chopin's "Funeral March." And at the Catholic Cemetery, Mortlake, we laid him to rest with the Church's last prayer for mercy: "Pie Jesu Domine dona ei requiem sempiternam. Amen."

## THE ARCHITECT'S USE OF ENAMELLED TILES. PART II. HISTORY AND APPLICATION.

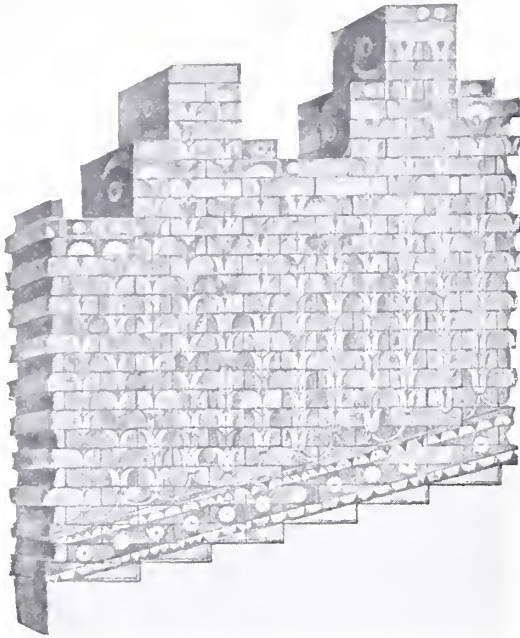
*[From a paper read by Mr. Halsey Ricardo before the Society of Arts.]*

It will be as well, I think, to glance briefly at what has been done in the past, and at examples of what are acknowledged to be masterpieces in the way of tile work, when the art of tile-making and tile-using was at its height. To do this at all adequately is out of the question in my space, and it is only by severe and reluctant pruning that I can contain myself within reasonable limits. I must begin with Egypt, because the Egyptians began first. They discovered a stone that would stand glazing, and they used glazed wall decoration extensively. The Tell-el-Yahoudi plaques of 1400 B.C. are to all intents and purposes wall tiles, and Dr. Flinders Petrie has discovered glazed wall tiles of a still earlier date amongst the ruins of the palace erected by Ku-en-aten in his newly-founded capital. The colours mostly have disappeared owing to the action of the damp during the centuries wherein they lay buried. When the Egyptians used polychrome decoration on their plaques, the different colours were let into the object, making it a kind of tile mosaic—not painting, as in a picture, on the surface.



ASSYRIAN USE OF ENAMELLED BRICKS.  
FROM THE ROYAL PALACE AT SUSA.





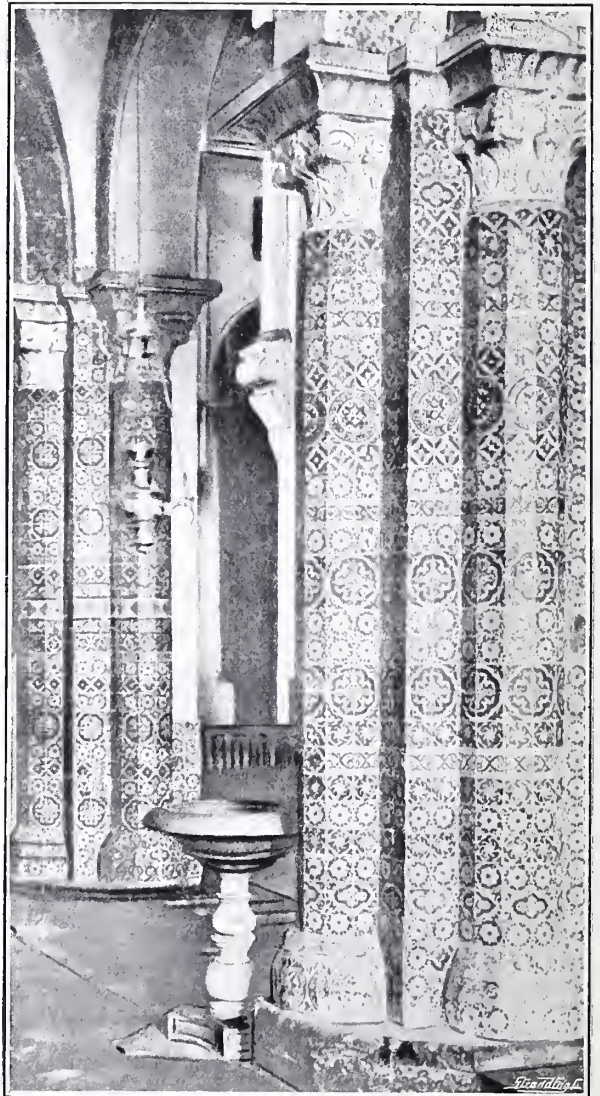
ASSYRIAN USE OF ENAMELLED BRICKS.  
RAMPED DADO TO STAIRWAY.

The discoveries at Susa reveal an advance in the art of wall decoration. During the Achæmenian dynasty the royal palace had its walls adorned with panels of painted plaques, but these were rather bricks than tiles, and the methods employed were derived from the glazed bricks employed in the architecture of the Babylonian and Assyrian empires. The walls were built of light grey and light rose unglazed bricks ranged somewhat like the walls of the Ducal Palace at Venice, whilst the ornamented parts, which were the portals and great entrance staircases, were in enamelled terra-cotta bricks, the colours being separated by what appears to be a vitreous wall, something after the manner of the metal walls of cloisonné enamels. Darius gave up the use of terra-cotta and employed a kind of concrete for his bricks, because he found the enamel wore better on the latter.

From Susa it is but a short step into Persia. In Mesopotamia the Medes built the town of Ecbatana. Up the sides of a steep hill rose the seven circular walls, one inside the other, enfolding the treasury and the king's palace. The outer wall was of immense diameter, and the terraces enclosed by each ring carried collections of country houses with small farm and gardens attached, rather than the suburb building to which we are accustomed. The city was consecrated to the great powers of the firmament, and the devotion of its founders was registered in the form and colour of its walls. The battlements to the outer wall were white; to the next black; the third scarlet; the fourth blue; the fifth orange. The two last walls had their battlements silvered and gilt. Returning from an expedition or from the

chase there stood before the eyes of the beholder the city of his home, voicing in its chord of colour the seven great orbs that guarded his family and hearth—the sun, the moon, and the five planets—who rose and set in ceaseless vigilance to call him to action, to give him rest, to bring forth meat for him and the kindly fruits of the earth; and when the fever of life was over to proclaim to him by their silent march overhead through the vault of heaven, the immeasurable might of fate and the tranquillity of the grave.

This profusion of colour and metal work strikes us as extravagant, even in conception, not to speak of realisation; but Herodotus dealt with facts well known to many of his readers who had seen Nineveh and Babylon and the pictured splendour of Egypt; and this is how he describes Ecbatana. Amidst this wealth of artificial colour grew up the art of Persia, as we know it, and its influence throughout the past has been very subtle and far-reaching. It has coloured India and the shores of the Mediterranean. It is impossible to look at the Moorish work of North Africa and of



INLAID MARBLE PIERS,  
COIMBRA CATHEDRAL, PORTUGAL.

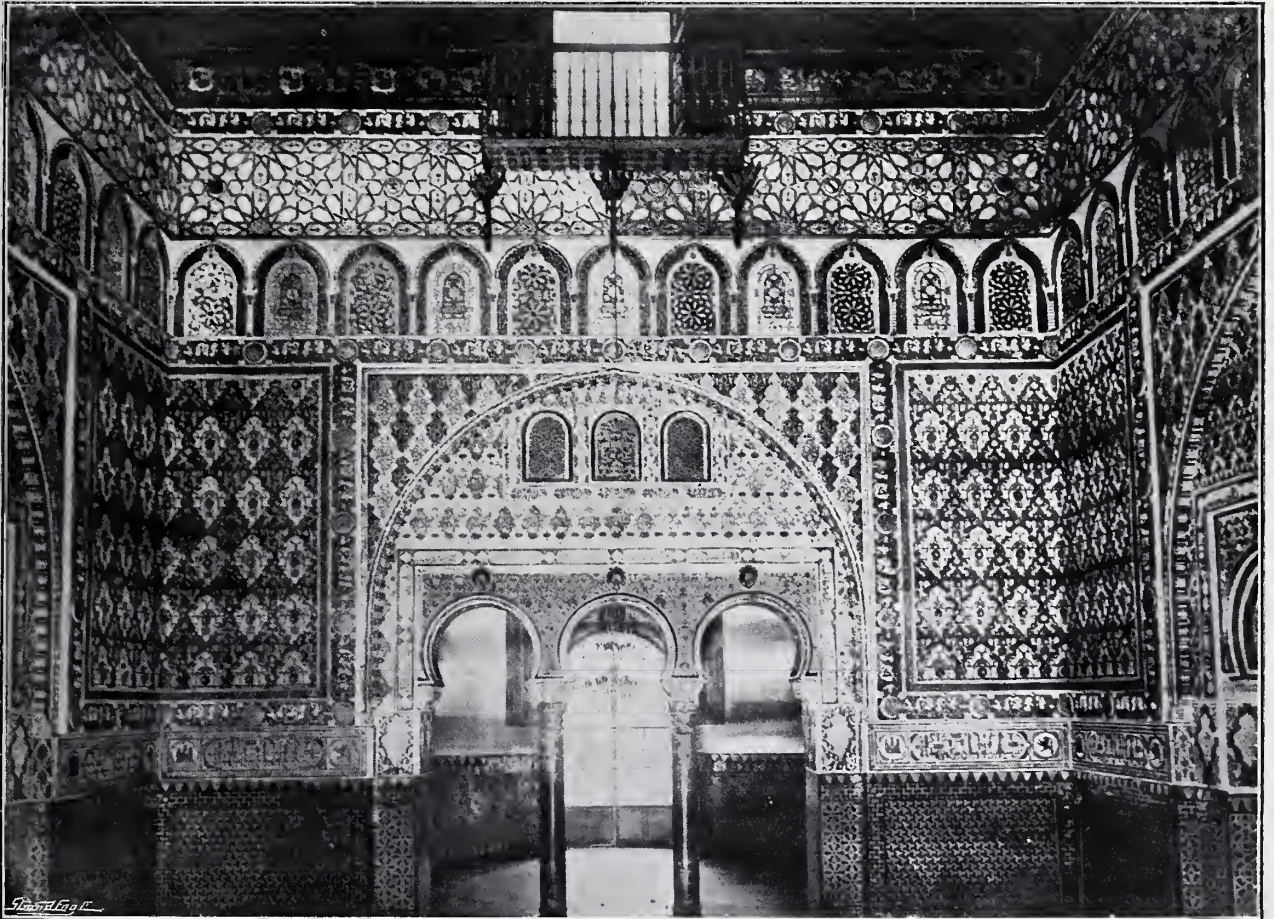


Spain and not feel the Persian influence exhibited ; nay more, most of the work must have been done by actual Persians carried in the train of Arab conquerors. The art of Byzantium played upon it and probably deeply influenced it, but our knowledge of Byzantine art is at present too imperfect to let us pronounce definitely in this direction. The stream of merchandise that flowed through Persia brought with it samples of the porcelains from far Cathay, and, after a certain date, Chinese influence on the Persian potter is very perceptible. In China, coloured tiles are largely used in exterior work. The "Porcelain" tower at Nankin (destroyed 1853) was so called because the lowest of nine stories was covered with glazed brick, the eaves over the balconies were roofed in with green tiles, and the window jambs plated with glazed porcelain modelled in relief.

In the Middle Ages, and outside the sphere of Persian art, there was tile-making, but the tiles so made were for pavements and, later on, for roof coverings. The floor tiles were made glazed, but the glaze soon wore away. Innumerable examples of these abound in England and on the Continent, made, I imagine, to reproduce as well as might be the splendours of the marble

pavements abroad, about which the pilgrims spoke when they returned from Rome and Byzantium, or from their crusades in Paynim lands. When the revival of letters and classic lore and antique art set in, every craft was touched by its influence, and pottery had its renaissance as well as sculpture. But the tile-makers drew their new inspirations not so much directly from the past as from Spain, and thus in this roundabout way came under the influence of Persia. The Arabs invaded the Peninsula of Spain A.D. 711, and remained there, so far as their influence of the tile trade is concerned, till 1610. The Alhambra was begun in 1272, and the tiles that decorate it are the oldest and most interesting in Spain. Their fame travelled, and Spanish tiles spread far and wide ; they were imported in considerable quantities to Genoa, to Naples, and to the islands westward of the Peninsula of Italy, and, in company with the European craftsmen, found a market in India.

During the period of the Renaissance various attempts were made to develop the quantities of glazed-ware in the direction of architectural employment, the work of the Della Robbia family being the products perhaps the most generally known. Famous factories were established at



USE OF ENAMELLED TILES BY THE MOORS IN SPAIN.  
SEVILLE. THE HALL OF THE AMBASSADORS (ALCAZAR).





ITALIAN USE OF ENAMELLED WARE. DELLA ROBBIA LUNETTE IN THE COURTYARD OF THE FOUNDLING HOSPITAL, FLORENCE.

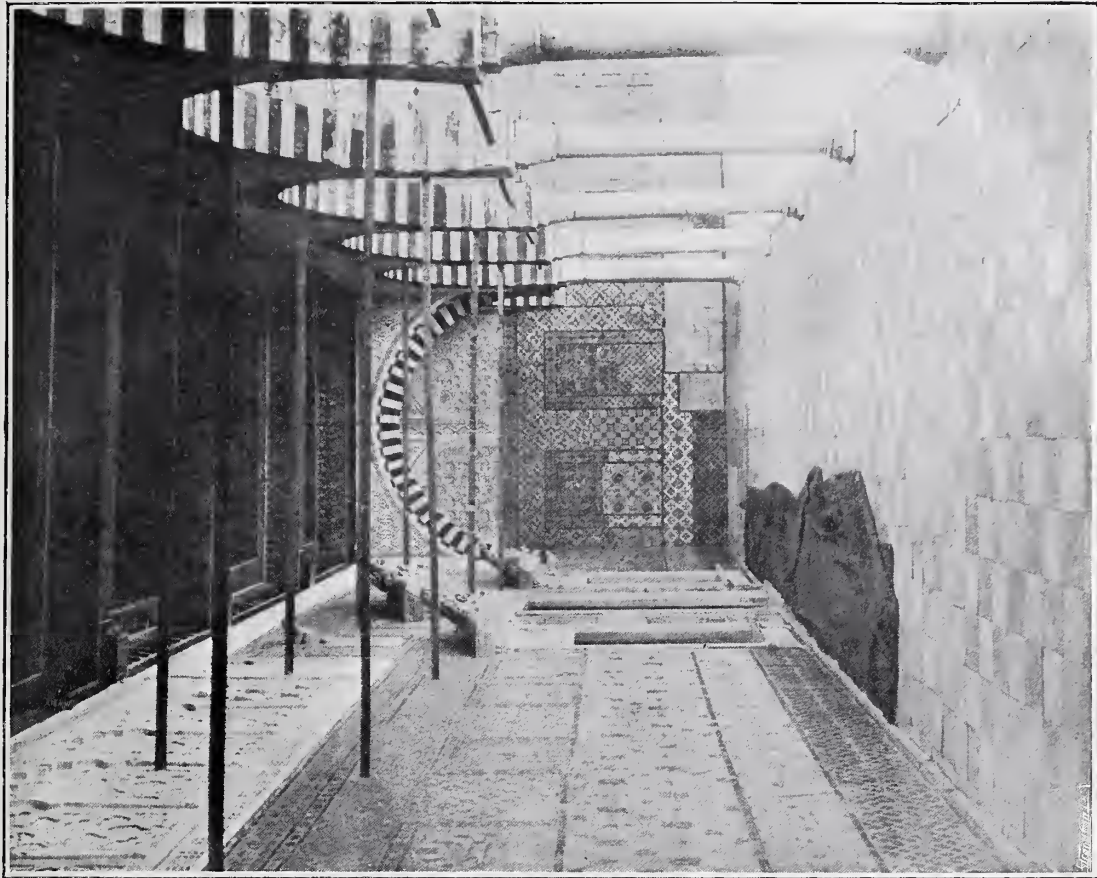
Florence, Faenza, Gubbio, and many other places under Italian rule; and under the Spanish in the Balearic Isles, and at Naples. So famous were they that they gave a name to their ware that lasts to this day. Faience is Faenza ware, Majolica is the pottery that comes from Majorca. In the Spanish Peninsula the Renaissance found a special state of affairs. To the south, in what was once the Sultanate of Cordova, Moorish traditions and Moorish craftsmen still lingered on, distinct from the Christian workers who were absorbing their territory; and these rival potters had occasionally blended, so that, besides the Christian and the Morisco styles, there was a third style that went by the name of Mudejar. It was not till the time of the great Emperor

Charles that the influence of the Renaissance began to show on Spanish work; the painted tiles date from the sixteenth century. Talavera was then the famous emporium, and its goods supplied the country, Portugal, and the far East.

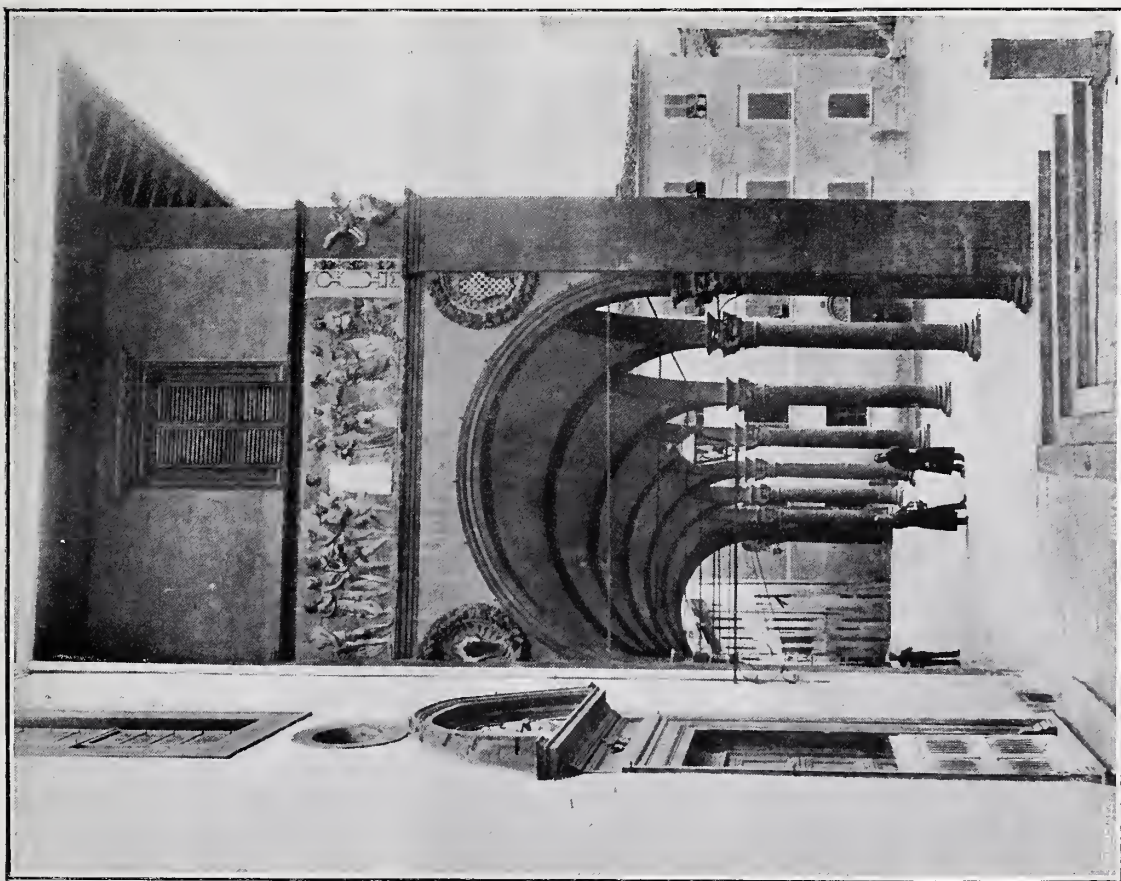
In England, glazed plaques, other than paving tiles, are rare. There is an interesting specimen in Lingfield Church, Surrey, an effigy of the time of Henry VIII. in glazed tiles. The figure is incised on a rather coarse red clay, covered with a greenish glaze, now much worn away. It is supposed, however, that the tiles are of Flemish origin. Similar instances of sepulchral portraiture are fairly common in France.

By the time we are reaching the sixteenth century, tiles in Europe—except for pavings and



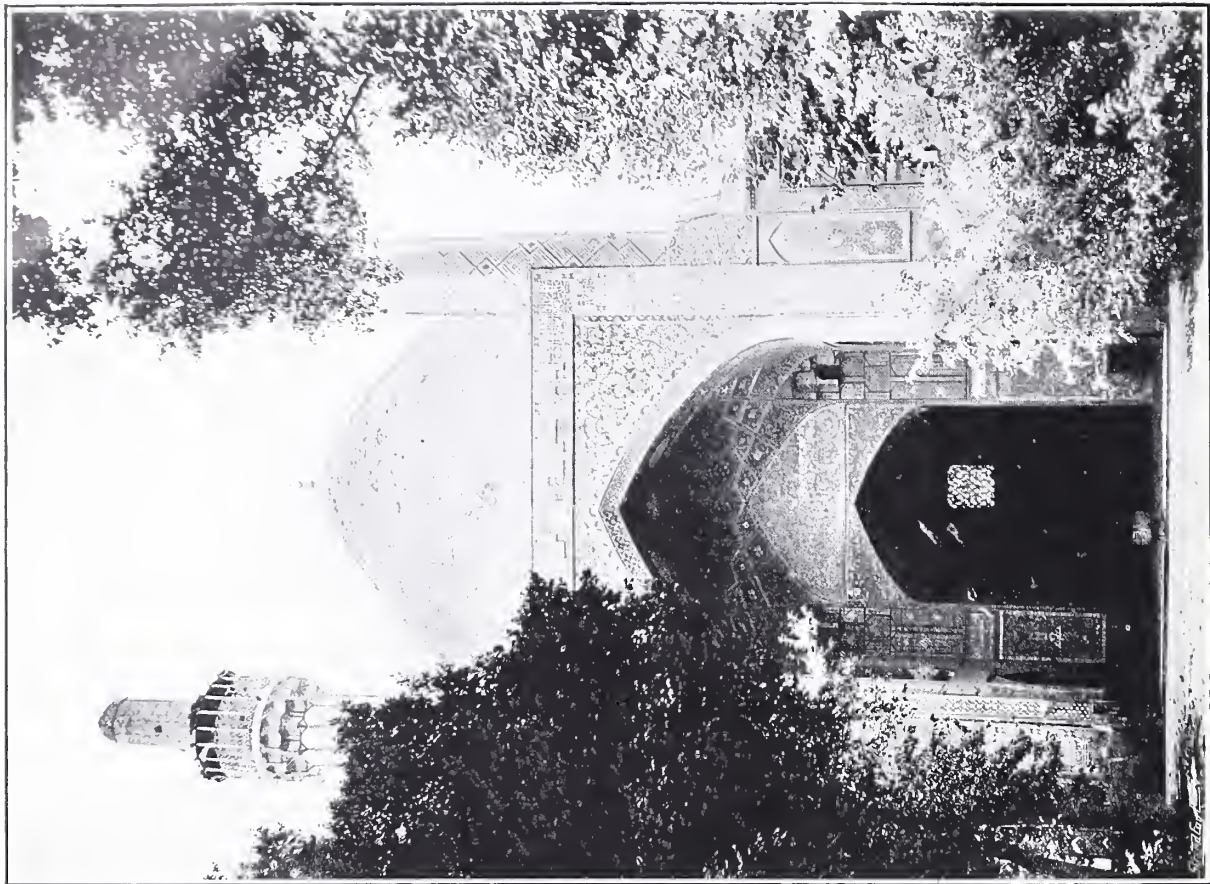


USE OF ENAMELLED TILES IN AFRICA. COURTYARD OF THE MOSQUE  
KNOWN AS "THE BARBIER," AT KAIROUAN, TUNIS.

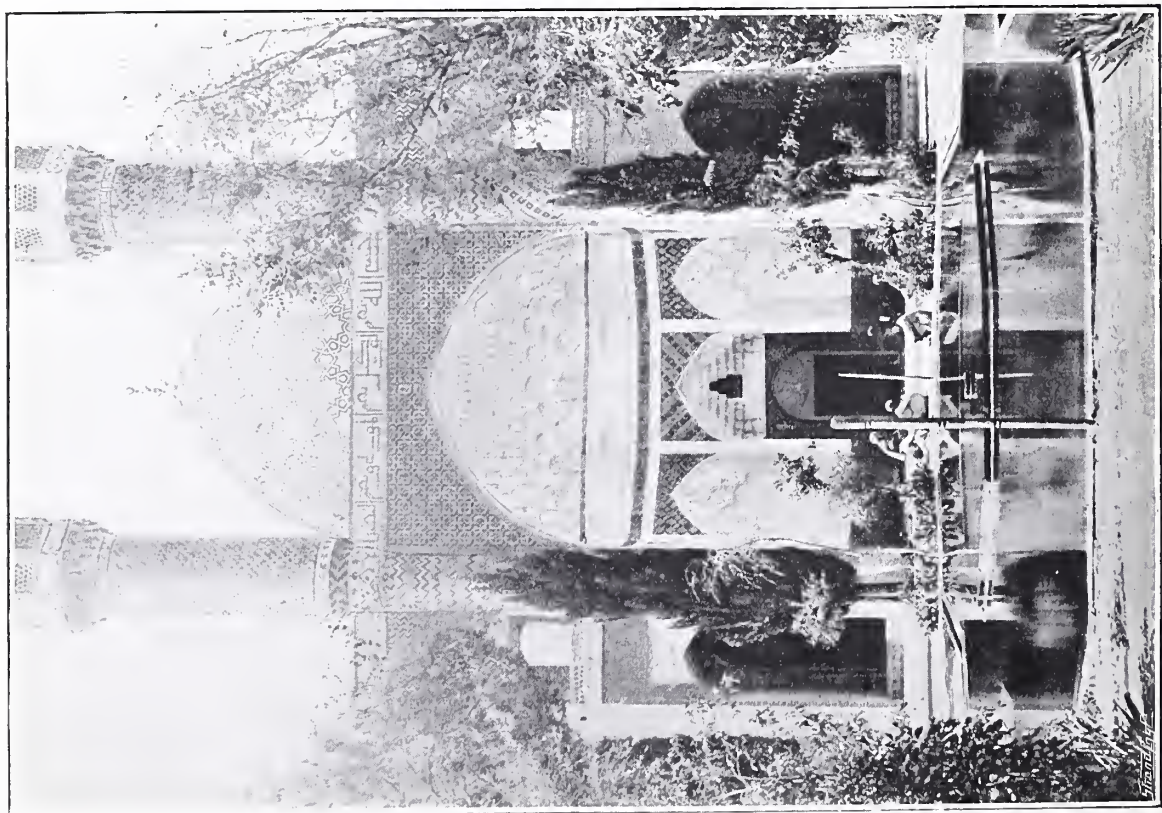


ITALIAN USE OF ENAMELLED WARE. DELLA ROBBIA WARE IN THE  
HOSPITAL "DEL CETTO," PISTOJA.





HADRAHL-I-JSPAHAN.



THE MAHUN SHRINE NEAR KERMAN.  
PERSIAN USE OF ENAMELLED TILES.



skirtings—are ceasing to be architectural adjuncts, and becoming—or trying to become—more and more tile pictures. It was the flood tide of the painters, and painters who prided themselves on their versatility. Every material was pressed into their service, mosaics, stained glass, tiles, pots, plates, and dishes—all were to come out as pictures regardless of the qualifications and the limits of the material. In Spain, the Spanish Netherlands, and the two Sicilies, this picture-painting was taken light-heartedly; the humours of the material were allowed to have their say, and there is a general air of not being on your oath in the treatment of these panels. If you recall the subject of a set of Dutch tiles you will see a kind of ease in the handling and a liberal acceptance of the imperfections of the ware—altogether different from the tense, serious treatment of a Maestro Giorgio tazza. The result is that these (to use the loose and inaccurate but generally accepted appellation) Dutch and Spanish tiles persist to this day as living things, whilst the solemn works of art are to be found now only in museums; and we can observe how hopelessly dead the art of them has become by the imitations of them that are being here and there manufactured. These finished picture-tiles fulfilled no real want; and as soon as the great burst of enthusiastic appreciation of all forms of craft was over and the wave of studio excellence abated, they dropped out of circulation. Nobody would have—of such things—any but the very best, and the very best were not being made. Even the other more homely efforts shared in this discouragement, and soon sank to a serviceable level, such as lining dark walls and those surfaces that were likely to get discoloured by smoke and dirt, and on these terms they are made and used to this day. The high standard of draughtsmanship and design had this mortal disadvantage—that the artist, to gain this excellence, had to devote his whole force and attention to the pictorial side of his craft, and so became divorced from his material. The tile was no longer treated on its own merits, and its decoration evolved therefrom—but as a field for the painter's display, and to secure effects which, though proper and natural in frescoes and easel pictures, are foreign to the nature of a tile, and can only be extorted—and then but partially—by the utmost technical ability.

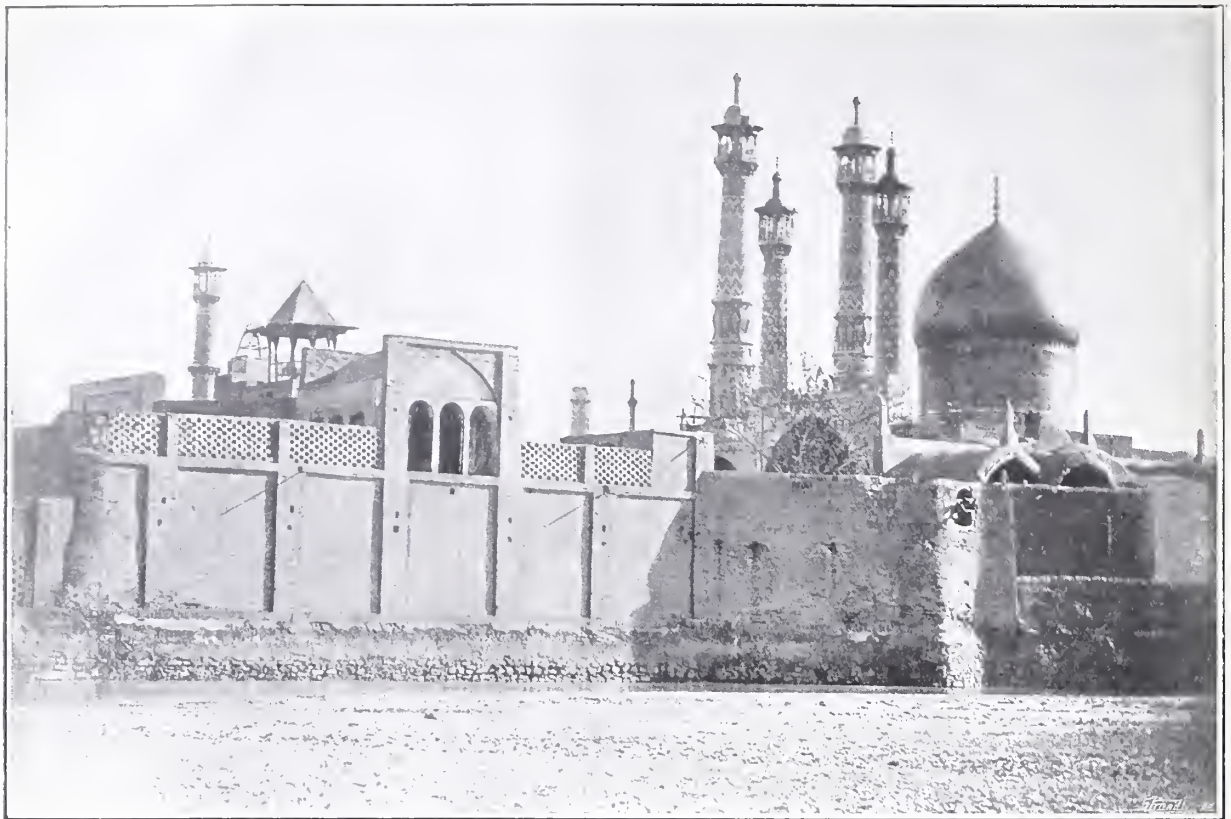
In the East, and that part of Europe under Persian influence as regards the potter's craft, the aim was different. The qualities of the clays and glass were accepted as the basis for development and improvement, and all advance, both in the substance and the technique, was evolved from the tile itself. Nor was the standard pitched either too rigidly or on too

high a plane. The ideal was not beyond the reach of the craftsman, and there was no thought of the presence of some superior imported personage who should invest with the garniture of Art the product of the potter's labour; and yet, on those terms we have examples of consummate work, supreme in technique and in beauty. And this art is still alive, and, if it could be left undisturbed, would go on quietly fulfilling its purpose. Unfortunately, the restless activity of modern life, with its eager but ignorant appreciation of foreign work, is battering at its door, and we are all busied to change by our patronage “the changeless East.” European—and I am afraid English—influence has, in its blind admiration of the Art of Japan, ruined it. It set up a huge and feverish demand, and the Japanese at once set themselves in haste to satisfy it. Other nations in the East are not so mercurial, and consequently have not been so much affected, but they have not been uninfluenced. Both India and Persia, not to speak of other countries, have set themselves to serve the British markets, and to conform to British standards. It may be inevitable—it is certainly disastrous.

With our improved methods of transit, our facilities of commerce, and our demands, too important to be disregarded and too urgent to be properly executed, we have brought Oriental wares within reach of the humblest, but the beauty and excellence of the stuff is fast disappearing.

A review of the architectural use of enamelled ware suggests a certain moral, drawn from the nature of the country in which the examples occur. Both in Persia, Tunis, and in the Spanish Sierras we are in the presence of arid wastes. Outside the towns there are no trees, no pasture. There is the blue sky over us—but till twilight too blinding for the eye to contemplate. No doubt there is a colour in the vault of night that can scarcely be imagined by those that have not seen it; but, speaking generally, there is no colour about these cities but what is of man's nurture or manufacture. The spring brings a flush of blossom and a short-lived wealth of verdure, enough to exemplify what luxuriance of colour means. But for the greater part of the year the landscape is a sober, drab affair, with little moisture in the atmosphere to temper the brilliancy of the sunshine. The great function of these enamelled tiles, then, was to catch the fleeting glories of the fields and gardens, and, Orpheus-like, to fix them as “a lasting spring.” Both by their design and their colour they recall the starry meads, their wondrous varieties of hues and the lush luxuriance of their verdure.

In the Persian work this is more directly



MOSQUE AT KŪM.



SACRED COURTYARD OF THE SHRINE OF IMĀM HUSSEIN AT KERBELA.

PERSIAN USE OF ENAMELLED TILES.



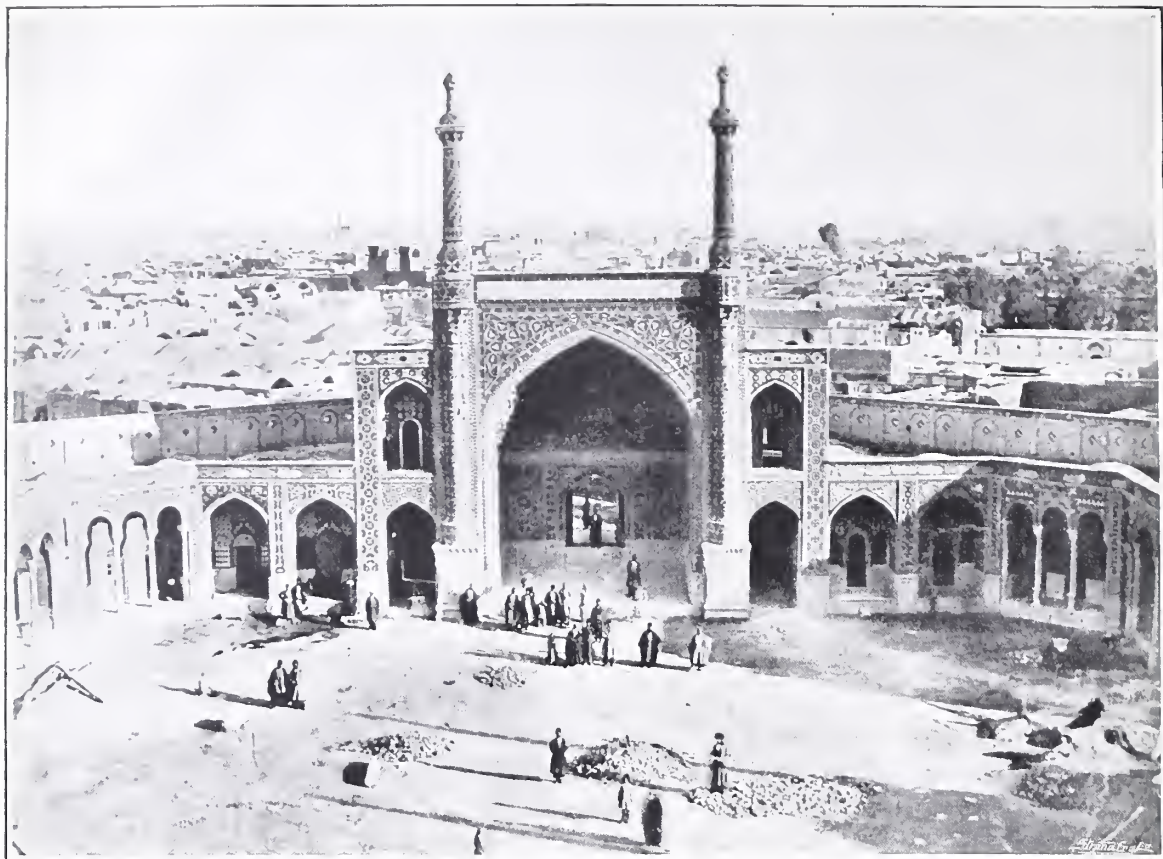
pictured than in the Spanish; but in both the instinct is to secure, by carpets, embroideries, tiles, and stained glass, an entourage of colour.

In this country, colour is perennial with us; it has its tides, its ebbs and flows, but even at its greatest ebb we are encircled with tender russet, purple and green; at its flow we look out on a garden of living enamel. In this kaleidoscope of colour about us, the need of artificial colour is less insistent. We have but to open a shutter or draw a curtain, and we dislose a painted window. But it is otherwise in our large and crowded towns; there Nature's restless activities are confined in space and checked in growth. Year after year the seasons renew themselves, and with the seasons, the impulses in branch and herbage. But the privation of light caused by our high buildings and our narrow streets, the acids and impurities of our atmosphere cripple and scorch the tender growths, and degrade the freshness of their tints, till at last a film of grime reduces the green of summer to an inky grey, and obscures and sullies the yellow of decay, so that we view the complete ruin of the foliage as a desirable riddance, and are thankful to have the fallen leaves swept up and consumed as promptly as possible.

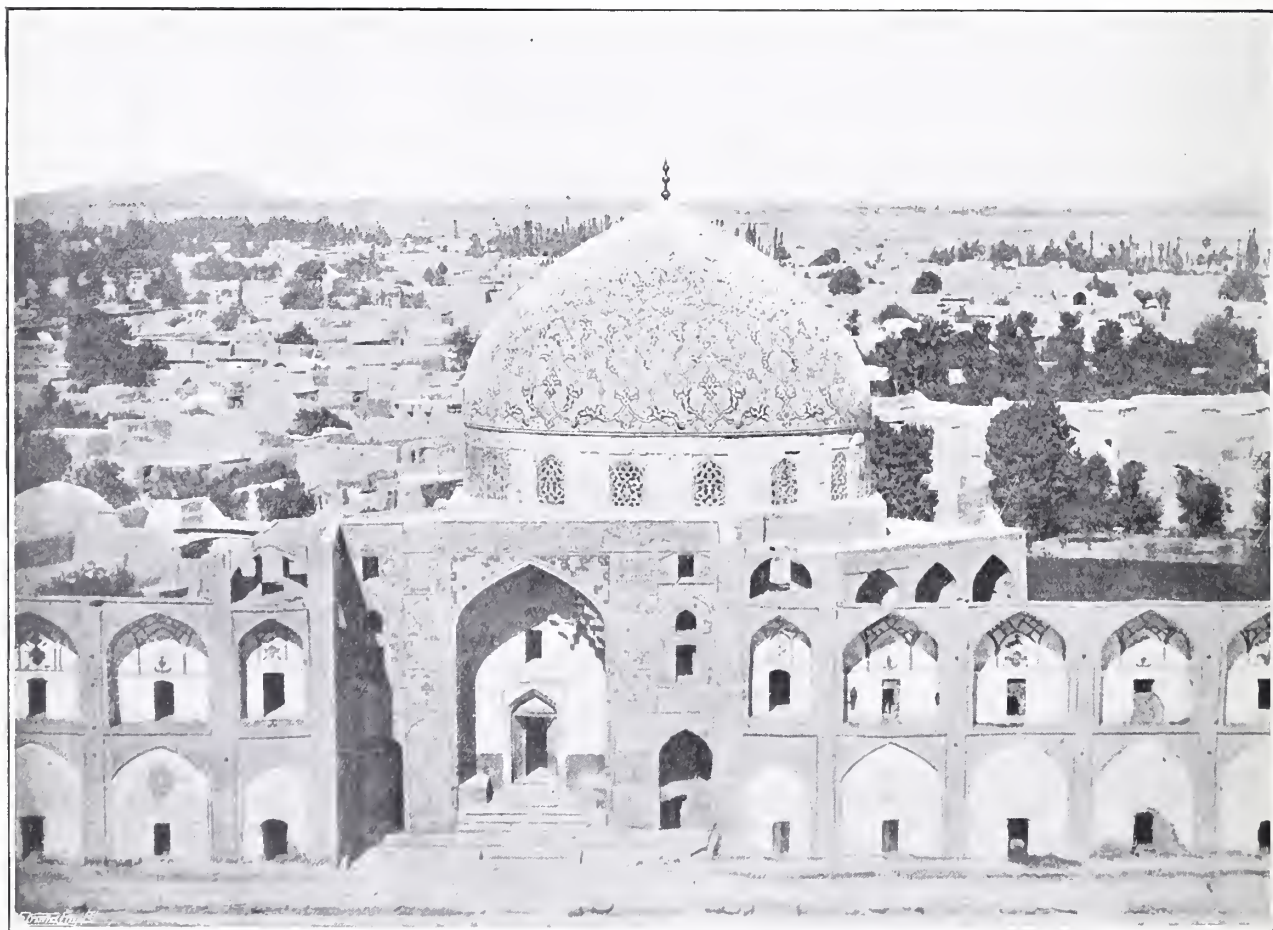
For half the year our city is the colour of a dirty cobweb, and the only refreshment the eye gets is in the glimpses of the sky overhead, the shop windows, and the hoardings. These latter mark the hunger for colour significantly. The posters, so far as advertisement is concerned, might as well be in plain black and white, but they fairly wallow in colour. Often this chromatic carnival fails in effect, but the failure is due to ignorance of how to obtain the proper value, not from any sparingness in the application of the tints. And this liberality of colour is provided, not out of generosity or exuberance of advertisement, but to supply a felt want. We want colour in our streets; we have tried for it by using coloured building materials, paint, creepers, and flowers in window-boxes, and we have gone to the cost of all these endeavours, not merely to gratify our own cravings in the matter, but for the pleasure of the passer-by in the street. But these ventures are disconnected attempts, and on too small a scale to make any distinct effect, and, owing to the nature of the materials, sink back into the general dinginess of the surroundings. Why not plate your building with tiles? I do not suggest that a man should veneer his vertical section of a street-side that serves him as his house, and let his neighbour on either side follow or not his novel start, because colour to be effective, in such circumstances, must be in broad masses. I should like to see whole streets treated

in permanent colour, and please myself with the hope that some day they may be so, but as a beginning in so bold an experiment I should like to see the scheme tried on a detached building, standing free and with some trees about it, or a public building of sufficient frontage to display a large mass of plain wall surface. We have tried spots and panels of colour here and there in our streets already, and they have failed from the timidity of their employment and the insufficiency of their area. The colour must be laid on in a broad bold mass, and pattern used only sparingly, if at all. The windows and other openings should occur in a field of plain colour, or some simple chequer or trellised diaper, and the limits of the tiling should be bounded by bands and trimmings of glazed terra-cotta. I specify glazed terra-cotta, because in building you must not mix perishable and imperishable materials together. Whilst the one is toning, softening, and decaying under the blunting hand of time, the other is merely getting dirty, and each time the front of the house is cleaned the tiles come up as fresh and bright as the day they were fixed, whilst the corroded framework must remain with the grime that age has brought it. This permanence is not so great an evil as at first appears. Much—say one-third—of a house front consists in any case of imperishable materials, such as the glass windows and the woodwork, which are renewed periodically with coats of paint, and whilst the remainder of the house is toning into a dingy uniformity, the harmony of the frontage is, every few years, disturbed by the freshened appearance, under the painter's hands, of the parts required by the covenants of the lease, and thus making of the harmony a painful discord. It is true that where the materials are all indestructible the kindly agency of time can play no part, the building is never any better than when it leaves the contractor's hands. But this view of the ameliorating power of time belongs to our timid age, the age not of creation but of selection, and is by no means a healthy one. We are afraid to risk anything, and why? Because we are so self-conscious, because we are so eaten up with our sense of responsibility. Not so came into being the models which we copy, although at this moment the style of the past most in vogue is perhaps the most self-conscious that we could have chosen, and (for this follows) the one that is the most disdainful in its refusal of colour. Why should we fear to cover whole streets in London with coloured tiles? Is there anything to lose? The streets at present are not beautiful, nor are they interesting. The modern ones have no single architectonic quality. There is no general principle of design in them, no uniformity, style,





MOSQUE AND VIEW OF THE CITY OF KŪM.



MOSQUE OF SHEIKH LUTF ALLAH AT ISPAHAN.  
PERSIAN USE OF ENAMELLED TILES.



composition, balance; a few good examples of design occur in the general welter, but they make no effect on the whole, which mainly expresses private obstinacy, tintured with selfishness. What could be gained by a broad treatment of colour is periodically shown to us when the Quadrant at Piccadilly gets repainted. In that fine sweep we have an idea, unanimity of design, and breadth of colour, and, in consequence, it is one of the pleasantest things one can meet in one's tramp through town. It may be objected that to incrust whole streets with enamelled tiles would be a very expensive business, and that the decoration, whether we liked it or not, would—owing to the cost involved in applying it—be permanent. It would, I hope, be permanent. Any scheme, reasonably comprehensive, simple and straightforward, must be a distinct improvement on the present polychromatic distraction, gradually surrendering its distinction under the obliterating coating of London grime. No other surface wears so well. Stone perishes rapidly. Brick and terra-cotta get incurably befouled. Marble requires frequent repolishing. granite endures, but unless it be polished it also gets very filthy. But a good glazed tile, glazed brick or faïence, should be as durable as a plate-glass window, unaffected by the wildest acids that infest our atmosphere.

Then as to cost. Of course, tiles by the acre come expensive. But there is another side to the matter that we may as well consider. At present our buildings, in order to get the contrasts of light and shade—colour, in short—are covered with ornamental features, such as mouldings, pilasters, window trimmings, cornices, balustrades, and the like architectural upholstery, and adorned generally with a profusion of inferior carving. Now, although this architectural frippery is pretty cheap stuff all considered, still, it does cost money, and by the use of colour we can dispense with the bulk of it. The projecting cornices and sills, the carving and features generally, form so many shelves and nooks for the dust, dirt, products of coal combustion, and the unhydrated acids enveloped in them. The rain comes and washes the collected dirt against the brickwork; the liquid acids proceed to eat away the stone. Besides, these big projecting cornices are for the purpose of casting deep shadows—the very last things of all that we want in our streets. In tile work we can reproduce this effect and count upon its loyal service, whereas in our stone work the effects of light get reversed by the soot, our high lights become the deepest blacks, and the soffits, that should be in shade, are the brightest parts of our mouldings. In a colour scheme, with tiles, the value of projections

is got by patterns and particular dispositions of tint, and all that is wanted, besides the tile work, is slips of some glazed material to act as boundaries to the fields of colour. There is another virtue in tile work besides its being imperishable and easily cleaned; it is impervious to the elements. There is not the same necessity to load up our girders with thick masonry walls to keep out the weather. A thin glazed skin is sufficient for this purpose, and our walls will be dryer and warmer as well. The ordinary brick wall is nearly as thirsty as a sponge cake, and after a heavy rain-storm there is an immense amount of water to be vapourised before the walls can become dry and warm, and the weight of this water is considerable. With a glazed skin, besides the comfort of unchanging temperature, so much firing to dispel water will be saved. Moreover the rain, instead of dirtying the house, will help to clean it, and after each shower the bulk of the filth, disease germs, and acids, will be washed into the drains, and got rid of comfortably.

Of the internal application of tiles there is not much for me to say. A good deal has been done in this direction of a very interesting description, but by the nature of the case most of the examples were conditioned by special circumstances. An early example of the decorative treatment of tile work can be seen in the refreshment and grill rooms at the South Kensington Museum. It is for the external use of colour decoration that I would specially plead, and for the decoration to be of a permanent kind, got either by enamelled tiles, glazed faïence, or mosaic. The French have already made some excursions into this field, notably at the Paris Exhibition, and are still pursuing the subject of building in steel and terra-cotta. It is a matter, I think, of deep regret, that at the Victoria and Albert Museum, South Kensington, where so plucky a start was made in using materials that withstand our climate, and carrying them out with so much interest and beauty, there should now be abandonment of the spirited departure, instead of development; and that there should be a reversion to the tame respectability of stone. The result of this stony disdain, this proud scholarship of our streets, is that we can't live in them. Every evening thousands upon thousands escape by every railway from these masterpieces of correct architecture and superfine sculpture to the shelter of the country, where the earth is green about them and the heaven blue above them. Cannot we make our streets a little more kindly and comforting to those poor prisoners who cannot escape? We have tried mass and form, and light and shade, might we not now have an attempt at colour?

THE WILTON DIPTYCH AT THE  
NEW GALLERY. BY S. ARTHUR  
STRONG.

THE exhibition of English monarchs at the New Gallery is in one sense disappointing. The expression of national history is as meagre on its pictorial as on its literary side. This may have been due in part to the strange inability of the people to produce or to tolerate kings of their own blood; but whatever may be the cause, there is no epic of the great moments of the story, the Reformation, the Expansion, the Revolution. There is no Vasco da Gama and no Velasquez. Milton, who enjoyed perhaps the fairest opportunity of all, preferred Lucifer as a hero to Cromwell, and the epic of the Revolution was eventually compiled by Clarendon, and in prose. If all that Holbein wrought had been preserved, we should have had a chronicle of priceless value in detail, with occasional passages of true history; but at the New Gallery only the damaged cartoon can be ascribed to him. The great portrait of Elizabeth from Hardwick is remarkable for nothing so much as for the pattern on the skirt; but this is, perhaps, only to be expected when an heroic epoch takes its name and fame from a lady. However, there is one picture here which stands out from all else. It is at once a document in the true sense of the word, and as purely a thing of beauty as the most naïve of Italian visions. I mean the famous diptych from Wilton. Richard II. backed by his three patrons, S. Edmund with the arrow, Edward the Confessor, whose arms he impaled with those of England, and John the Baptist, by whom he was accustomed to swear, kneels at the feet of the Virgin, who stands erect, holding the child, and surrounded by a choir of angels. In the background floats the banner of S. George. The king has a youthful, not to say girlish, expression, and the whole atmosphere of the piece is innocent with a dash of the unintelligent. We feel the presence not of a man who was spiritually exalted above the average, but rather of one who was mentally below it.

The details, evidently intended, are of the highest interest. The king's gorgeous mantle of cloth of gold reminds one of the coat that he is said to have possessed, valued at 30,000 marks. He displays his favourite badge of the white hart, which he probably adopted in memory of his mother, the fair maid of Kent, whose device was a white hind. The attendant angels, like so many "valets of the crown," all wear the same badge on their tunics, and here we may perhaps read a sign of the custom that the king imposed of wearing livery not only on the mantle but on the undergarment as well.

The difficulty begins when we pass from the enjoyment and decipherment of this precious relic to the attempt to assign it a place and a name in the history of art. In the first place, it seems to go without saying, as a kind of principle of criticism, that whatever we find in England must either have been imported from abroad, or if made at home, then made by alien hands. This view could only be combated in detail, and with the help of well-founded general ideas as to the distinctive character and quality of English art. Anyhow, when so much preliminary work still needs to be done, we shall not venture to plead that the picture is or may be English. We know that the king was an art-lover, though there is nothing to show that the costly picture of the Trinity presented to him and his queen by the City of London was home-made. On the other hand, the name of John Sutton, the carver, who flourished in his reign, sounds English enough. Again, the picture has been called Bohemian, and the mere fact that the king wedded the sister of Wenceslaus, of Bohemia, is enough to have suggested this hypothesis. But if, as is generally supposed, the picture commemorates the king's solemn sanction of the crusade of Henry Despensers, the militant bishop of Norwich, it can hardly have been painted later than 1382, that is the very year of the Bohemian marriage. And we should have expected to see the Bohemian influence, if we must introduce it, not so early in full bloom, but spreading by slow degrees in the wake of the bride. There is no doubt that, at first sight, the picture has a tempting look of Italy; but this is mainly due to its general impression of sweetness and gravity like Fra Angelico's. The types and the details, however, do not point with sufficient certainty to any particular Italian of the latter end of the fourteenth century. The Virgin and child, and the choir of angels, are charming both in sentiment and in scheme; but the details, especially of the hands and drapery, are disappointing. The artist is most successful with the figures of saints on the left, which show a respectable attempt at vigour and realism. On the whole, he has the air of being more accustomed to the prettiness of miniatures than to the higher walks of art, and this feature may give us the clue to his whereabouts. Whoever he was, he comes close to the artist of the Hours of the Duc de Berri, at Chantilly—that is, to Pol de Limbourg—and we conclude provisionally that he was a Fleming not untouched by influence from Italy. In the presence of this relic we forget the failure and the fall of Richard, and think only of the friend of Chaucer and Gower, who forgave his enemies:—

Nec habet ultrices rex pius iste manus  
Quot mala quot mortes tenero sit passus ab ævo  
Quamque sit inultus, Anglia tota videt.





*Photo: E. Dockree.*



PHOTOGRAPHED BY SPECIAL PERMISSION OF THE EARL OF PEMBROKE.  
THE WILTON DIPTYCH AT THE NEW GALLERY.



**G**EORGE FREDERICK BODLEY,  
R.A. BY EDWARD WARREN.

THE Royal Academy has at length bestowed its full honours upon George Frederick Bodley, who has been for twenty years an Associate of that body, and who as far back as 1870 was an architect of high capacity and reputation. A poet in temperament and actual gift of verse, a musician by nature and acquirement, endowed with a rich facility of imagination, and with a singularly refined sense of form and colour, Mr. Bodley occupies to-day a position of unique distinction.

Entering at an early age as a pupil of Sir Gilbert Scott, he served an old-fashioned five years' apprenticeship, living in his master's house. Drilled, during his long pupilage, in a somewhat rigid convention of English Gothic, revived, but not revived, Mr. Bodley not unnaturally began his independent career with a revolt. Launched on the flood tide of the "Gothic Revival," his talent had the good fortune to meet with early recognition; and within a short time of the expiry of his articles he found himself with a new church upon his hands, that of St. Michael's at Brighton. Tired of the formalized versions of English Thirteenth and Fourteenth Century styles, with the stereotyped mouldings and carvings, which characterized the school in which he had been trained, he designed this church in an extreme severity of form and detail, and with a character suggesting the early French rather than the early English type.

This building, now ruthlessly spoiled by the addition of a huge incongruous nave and aisle, by another hand, shows an original and most refined adaptation of a cognate style. Mr. Bodley struck with this, his first church, a note of dignity which is never absent from any of his subsequent work. St. Michael's is—alas! was—a simple building of red brick, with a rather narrow and lofty nave of four arcaded bays, roofed with a simple trussed-rafter roof, and heavy "lean-to" aisles, lit from clerestory windows of two lights each, and by a very simple and effective group, consisting of a "rose" of circular lights, and two two-light windows in the western wall. The chancel, comparatively short and lower than the nave, is divided from the latter by a sharply accentuated pointed arch and by a low screen wall of stone and marble. The arcade of the nave has short circular stone piers, and heavy simply carved square capitals, supporting acutely pointed stone arches with absolutely plain flat soffits without a vestige of moulding. The warm red brick facing of the internal walls is quietly

striped above the arches with bands of black brick and of stone—in a manner suggesting Italy rather than France; and the arches are accentuated by a plain label band of black brick. The proportions are studied and sweet, the colouring is harmonious, the whole thing imbued with simple severity and refinement. The interest of this first fresh work is enhanced by the co-operation of another youthful master-hand; William Morris contributed the beautiful and extremely characteristic glass that fills the western windows. This glass was inserted some little time after the completion of the building, and it is an interesting fact that in a subsequent church at King's Stanley in Gloucestershire, Mr. Morris found, at Bodley's hands, the opportunity of his first essay in church glass.

Within the next few years, Mr. Bodley, in the fresh vigour of his young enthusiasm, was constantly and happily busy with new churches—and of these, St. Martin's at Scarborough is one of the most interesting, not only for its intrinsic beauty and distinction, but for the fact that the architect here found a field, in the decorative accessories, for the co-operation of his friends and fellow enthusiasts, Rossetti, Madox Brown, and again William Morris. In character and detail this church belongs distinctly to Mr. Bodley's early manner, showing a decided leaning towards



ST. MARTIN'S CHURCH, SCARBOROUGH.  
G. F. BODLEY, R.A., ARCHITECT.



the severity of Thirteenth Century Gothic, and still with a flavour of France, though that is less pronounced than at Brighton. The church consists of nave, aisles and chancel; the piers of the nave arcade are short, sturdy, and octagonal in plan, the arches tall, acutely pointed and very simply moulded, the vousoirs irregularly striped in brown and gray stone. An elaborately carved and moulded rood and screen have been added by Mr. Bodley in late years; the pulpit, whose panels are filled with figures of saints richly painted and gilt, by Rossetti, dates with the church, and is of singular beauty. The Church of St. Martin was quickly followed by the building of a Parsonage House, simple, severe, and full of quiet character, and by a second church, that of All Saints, in the same town.

Mr. Bodley's name is so intimately associated with ecclesiastical work, that few people are aware of the considerable number of civil buildings for which he has been responsible, in his early days singly, and afterwards conjointly with Mr. Garner. Some of them, and the more important, we shall notice later on as the work of the partnership; for the present, as an instance of skilful and refined treatment bestowed upon small and simple buildings, I wish to note the charming little villas designed by Mr. Bodley for a site at Great Malvern. These present his extremely individual version of the early Eighteenth Century type of small dwelling house. Their charm is like that of Jane Austen's heroines; it is an affair of character and staid refinement combined with a certain little air of dignified propriety. Externally they are pleasant in the warm colouring of bricks and tiles, in the balance of their careful proportions and in their instinctive adjustment to the site. Internally they are full of graceful touches, and both inside and out are delightful houses for quiet gentlefolk.

About the year 1868, Mr. Bodley, under the stress of a long illness, found it advisable to resort to the co-operation of his friend and future partner Mr. Thomas Garner, like himself a pupil, though considerably junior, of Sir Gilbert Scott, and who was then a young architect of some experience gained in small but responsible work of his own, of wide and disciplined knowledge, and of boundless enthusiasm and energy. It is not, however, of Mr. Garner's work that I have now to treat, and I propose in this paper to confine myself almost exclusively to the individual work of Mr. Bodley, making exceptions in favour of such an extraordinary instance of successful co-operation as the church at Pendlebury, and one or two other buildings. If Mr. Bodley's early taste in Gothic architecture inclined towards French types, that of his

future partner was pronouncedly English. But for some time before his conjunction with Mr. Garner, Mr. Bodley's handling of Gothic architecture had undergone considerable change. He had become imbued with a keen perception of the beauty of English Fourteenth Century, or "decorated" work, and towards the middle of the "sixties" his designs began to show increasing evidence of that appreciation. The early French phase had passed. Austere simplicity gave way to a more suave severity, and an increasing use of softly-curved mouldings, engaged shafts, and curvilinear tracery, gradually testified to the conversion. His church of St. Salvador, at Dundee, seems to mark a middle point in this conversion. It is austere in form, but with a tempered austerity. There is a fine and graceful severity about the sharply-pointed arches of the nave arcade dying on to the capless piers, and the accentuation of the bays by the slim wall-shafts that run up to carry the roof principals. For the last thirty years Mr. Bodley's Gothic has always been, in so far as constructive detail is concerned, in the "decorated" manner; but that manner has been so intensely perceived and assimilated as to become a natural expression. His individuality shines through his adopted fourteenth century as Wren's through his adopted Palladian style.

It was doubtless kindred sympathies, kindred appreciations, and kindred studies that drew together the partners, who for little short of thirty years were associated in strenuous endeavours to redeem the unhappily degraded art of architecture, and whose example has had so marked an effect upon the work of their contemporaries. Their co-operation began, without actual partnership, upon the Church of All Saints, which stands opposite the great Gate of Jesus College, at Cambridge, and whose shapely spire is a familiar feature of that town. A formal partnership was entered into in 1869, and amongst other work which it immediately shared was the church, initiated by Mr. Bodley, of St. John, at Tue Brook, Liverpool, a church of distinctly English Fourteenth Century character, not elaborate in structural detail, but very elaborately furnished and decorated. This church was soon followed by two others, which still remain pre-eminent in character and prestige amongst the many subsequently designed by the same architects. These are the Churches of the Holy Angels, at Hoar Cross, Staffordshire; and St. Augustine, at Pendlebury, near Manchester. They are nearly contemporary, the former begun in 1871, the latter in 1873. Though stamped with the impress of a kindred inspiration, and both marked by extreme refinement in detail, these

buildings are as different in form and character as the exigencies of site, requirements, and materials can make them.

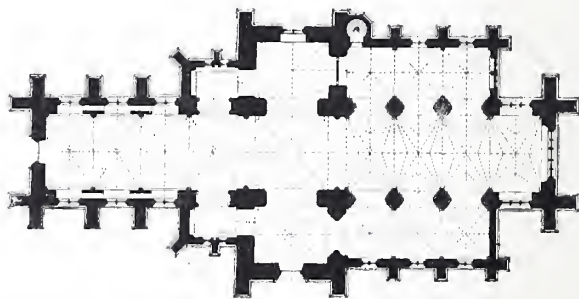
The Church at Hoar Cross, built at the sole charge of Mrs. Meynell Ingram, as a memorial to her husband, and at the gates of her park, is, with all its wealth of internal adornment, a village church, and intended for small congregations. Standing close by the road, on the side of a beautiful valley, it lifts its massive square tower, strong in vertical emphasis, and deep triple recession of each face, above its lofty chancel and less lofty nave, amidst the trees; and rises in all the harmony of its warm red sandstone from the turf of a rural churchyard.

Far other is the interest of St. Augustine's, Pendlebury. Akin in refinement of detail, in quiet reverence of effect, it is, in plan, scale, purpose and constructive conception, as different from its contemporary as it well could be. It is situated upon a flat site amidst the unlovely cinderous surroundings of a Manchester suburb. Its walls are of brick, and stone is used for the dressed work of doors and windows, for columns, arches, and the decorative bands that add to the distinctive character of the exterior. The plan is a long parallelogram, embracing nave and chancel, without any structural division between them. The aisles are mere passages pierced through the deep internal buttresses that resist the thrusts of the wagon-vaulted timber roof. The church is long, spacious and lofty, and possesses the impressiveness of an interior splendid in simplicity, religious and inspiring in the lift of its noble lines; and if the form is fine, so is the ordered scheme of colouring, both constructive and applied; the gently-contrasted browns, grays and creamy whites of the piers and arches, the soft rich tones of blue, green and gold of the panelled wainscot of the aisles, the diapered painting of the chancel walls, and the arched roof, the deep browns of the oakwork, and the mellow translucency of the stained glass. Externally, studied proportions, simplicity of detail, concentration of ornament, and quiet emphasis of structural lines enhance the scale, and give a rare effect of individual grandeur to a building which, in clumsy hands, might so easily have been a mere gaunt brick mass in a smoky suburb. The church is a modern building, of frankly expressed construction, and if it were the sole instance of the united efforts of its authors would still suffice to give them high rank among their brother artists.

I have noticed these two churches as characteristic instances of the close co-operation which marked the early days of Mr. Bodley's partnership with Mr. Garner, I now propose to deal only with buildings of which the former was wholly and

solely the author. But before dismissing the collaboration, which lasted nominally for over twenty-five years, and which ceased, I think, in 1897 by the friendly dissolution of a friendly bond, I may mention as some of the tokens of its activity, the School Board offices, on the Thames Embankment, begun in 1873 as a portion only of a final scheme, and most unfortunately completed by other architects; River House at Chelsea, the Masters' Lodge at University College, and St. Swithin's Quadrangle at Magdalen, Oxford; the churches of St. Michael, Camden Town, and of St. Germain's at Cardiff.

The year 1886 brought Mr. Bodley an opportunity in many ways similar to that of Hoar Cross. This was the new church designed by him for the Duke of Newcastle at Clumber, near Worksop. Nominally attributable to both partners, this building was entirely the work of the senior, and indicates a cessation of the real collaboration. Like that at Hoar Cross, the church is small, stone-built, of simple traditional plan, and very solidly constructed. It has a central tower, but it has the additional feature of a stone spire. It rises from the even lawn, which slopes southward to a beautiful little lake, against a charming woodland background. It is faced externally with the white stone of a former and demolished building, while the upper portion of the tower, the spire, the buttress faces, copings, tracery and dressed work of doors and windows, are of a warm red stone. This church bears in marked degree the



PLAN. ST. MARY THE VIRGIN,  
CLUMBER, NOTTS.

sense of easy security and instinctive proportion, and conveys the impression of studied mastery, of poetic inspiration, of care, thought and conviction. Internally its high nave and chancel are roofed with groined stone vaulting, and the red stone is carried through the whole of the admirable masonry. Externally, the graduated spread of the boldly-weathered buttresses, and the "battering" lines of the handsome steeple, give a gratifying sense of ample resistance, of permanent and assured stability.

At Cambridge Mr. Bodley has added new and distinct buildings to two colleges—King's and





*Photo : Cyril Ellis.*

CHURCH OF S. MARY THE VIRGIN,  
CLUMBER, NOTTS. FROM THE SOUTH-WEST.  
G. F. BODLEY, R.A., ARCHITECT.



*Photo : Cyril Ellis.*

CHURCH OF S. MARY THE VIRGIN,  
CLUMBER, NOTTS. INTERIOR, LOOKING EAST.  
G. F. BODLEY, R.A., ARCHITECT.



Queens'—at the former he has placed, on the river front, facing the "Backs," the incomplete quadrangle known as Bodley's Buildings. Built of a pleasant-looking, buff-coloured stone, roofed with grey stone slates, planned with the traditional sequence of staircases, carefully studied in proportion, and delicately and characteristically refined in detail, this building, even in its incomplete state and the inevitable newness of its early years, forms an harmonious adjunct to a college of exceptional dignity. At Queens' College Mr. Bodley is responsible for the new red-brick chapel, a tall, somewhat severe building of an unpretentious character, the asceticism of whose lofty interior is tempered by the rich colouring of the vaulted ceiling and the altar piece, and by the glow of the glass which fills many of the windows.

The ten years between 1885 and 1895 saw at least as many new churches, large and small, in town and country, begun and completed by Mr. Bodley—Eckenswell, Horbury, Skelmanthorpe, Warrington and Danehill are all small churches, the last of singular beauty, and perfect adaptation to its site, on a Sussex hilltop; Epping, Hackney Wick, Norwood, Branksome, Bournemouth and Cowley, Oxford, all town or suburban churches,

are of considerable size as churches go in England. Of these the first three show a certain similarity of type and a coincidence of features strongly characteristic of Mr. Bodley's later manner. All three have no chancel arch, and comparatively low and wide naves, "lean-to" aisle roofs, and tall stone arcades carried nearly up to the roof-plates. All three have no clerestory, but are lit from the aisle windows, and those of the eastern and western walls; all have barrel-vaulted ceilings, divided by ribs and decorated in the architect's familiar manner, in soft, rich colours, with painted texts in Gothic type running horizontally above the cornice, and finally all three have flush end walls, divided only by buttresses.

The Eton Mission Church interior is singularly impressive in its quiet plainness, in the admirable spacing of its great square piers with their slender springing shafts, and in the adjustment of the lofty transverse arches of the aisles. There is an effect of effortless originality about the whole which tells of the master hand. It is an essentially modern design.

The Church of St. Adhelm at Branksome, on the outskirts of Bournemouth, internally somewhat resembles the Norwood Church, but its nave roof is of the open trussed-rafter order, the eastern portion only being ceiled. Its chief ornaments are the long low oak screens of the chancel and its aisles, and the rood which surmounts that of the former.

The Church of Cowley St. John at Oxford, stands alone in treatment and intention. It is a monastic church, built for the use of the Cowley confraternity. The long chancel screened from the relatively short nave, is for the use of the fathers and brethren of the Order. The public is admitted to the body of the church. Its high white interior gives to this church a peculiar distinction—a calm and beautiful severity, befitting its use. The nave is at present unfinished, two more bays are to be added, the westernmost supporting a broad low tower. The eastern end of the exterior rises above the monastic garden. Along the southern and eastern walls runs a low flat-roofed building containing a cloister and vestries. The northern side is flanked by a chapel and music school or practice room for choristers.

As an example of Mr. Bodley's later work, I have chosen for illustration an internal view of the church at Eccleston, quite recently built for the Duke of Westminster, and extremely characteristic in its studied proportions and careful finish.

In marked contrast to such sheer creation are the skilful and recent adaptation of a large secular hall, which he has converted into an English Church at Florence, and the still more remarkable transmutation of a bald modern parallelogram in



QUEENS' COLLEGE CHAPEL,  
CAMBRIDGE, LOOKING WEST.  
G. F. BODLEY, R.A., ARCHITECT.





CHURCH OF ST. JOHN THE EVANGELIST, COWLEY, OXFORD.  
EAST END. G. F. BODLEY, R.A., ARCHITECT.

*Photo: Cyril Ellis.*



CHURCH OF ST. JOHN THE EVANGELIST, COWLEY, OXFORD.  
INTERIOR LOOKING EAST. G. F. BODLEY, R.A., ARCHITECT.

*Photo: Cyril Ellis.*





CHURCH AT ECCLESTON.  
G. F. BODLEY, R.A., ARCHITECT.



*Photo: Cyril Ellis.*

ST. GILES' CHURCH, DORSET.  
THE CHOIR SCREEN AND ALTAR  
G. F. BODLEY, R.A., ARCHITECT.



the Church of St. Giles', Dorset, which we illustrate. In this case the external walls were maintained, but two arcades were inserted so as to create aisles, and the church was screened, furnished, and decorated in the architect's characteristic manner. The elaborate reredos, the hangings and furniture of all kinds, have received Mr. Bodley's invariable and minute care. A distinguished brother architect has said of his skill in such transmutations, that he is the only man "who can and does make a silk purse out of a sow's ear."

No notice of his work can afford to overlook his strong instinct for colour and innate sense of decorative effect. He has decorated innumerable churches and houses, and in his own buildings it is always observable that the ultimate colour scheme of the interiors is carefully foreseen and forestalled from the very first.

He possesses an extraordinarily accurate and tenacious memory for things he has seen. In the days of his apprenticeship he sketched and measured very little, in his subsequent years hardly at all. For the most part he possesses no record of the countless buildings that he has studied beyond his own amazingly minute mental notes. Coming once to him fresh from a holiday in France with my sketches of the week before, of a particular church which Mr. Bodley had not seen for twenty-five years, I was astonished at the minute accuracy of his recollection of it, even of the minor details, none of which had escaped his observation or his memory.

No work of Mr. Bodley's is without distinction. He maintains an unswervingly high standard of execution, and an unfaltering conviction of the claims of Gothic architecture. His aim is never to startle, the eccentric is ever far from his ideal. The quality of his designs is as remote as possible from the obvious ingenuities, the mock rusticities, the cottagey affectations that are the prevalent architectural sins of the moment.

## CURRENT ARCHITECTURE.

NEW STAIRCASE, &C., AT THE DRAPERS' HALL, LONDON.—The Drapers' Company having resolved to let their frontage in Throgmorton Street facing the Stock Exchange for the erection of offices were obliged to remove the staircase of their Hall, erected some thirty or forty years ago from the designs of their surveyor, when nearly the whole of their premises was rebuilt. A new staircase was therefore designed for them by Mr. T. G. Jackson, R.A., farther north, approached by a

corridor from Throgmorton Street, with a side entrance in Throgmorton Avenue, and contained partly in a space occupied by one of the drawing-rooms, and partly in a new building projected towards the Avenue. The staircase has balustrades of alabaster and marble, and a dado of carved oak wainscotting, and the landing is flanked by rows of columns of Breccia with wall linings of Greek Cipollino and door-cases of Emperor's red marble. The greater number of the Ionic capitals and bases of the two colonnades are Italian work of the 15th century which had lain for many years at Messrs. Farmer and Brindley's yard, where they were noticed by the Architect and adopted by him for their present use. The ceiling is modelled in plaster, and the great windows have medallions of heraldry on plain pattern glazing. Below the springing of the coved ceiling Mr. Jackson intended to have a plaster frieze representing the Jubilee procession of 1897, for which Mr. Geo. Frampton, A.R.A., made models, but it has unfortunately not been carried out. A new corridor leading from the drawing-room to the Livery Hall has door-cases of oak and is lined with oak wainscotting, in which are introduced eight arabesque panels with figures representing trades connected with the Drapers' craft. These figures were modelled by Mr. T. Carter. The entrance doorway in Throgmorton Street, which is the only part of the frontage retained by the Company, has doors of bronze flanked by two "Persians" which were modelled and carved by Mr. Pegram.

The rest of the new front buildings in which this doorway is set is the work of the Company's surveyor, Mr. Reilly, and Mr. Jackson's work is confined to the matters above described. The contractors for the general work were Messrs. Colls and Sons; for the marble work and carving, Messrs. Farmer and Brindley; for the heating work, Messrs. Bailey and Son. The painted glass is by Mr. Grylls, and the electric light fittings by Mr. Nelson Dawson.

LIVERPOOL QUEEN VICTORIA MEMORIAL.—At a meeting of the Executive and General Committees of the above, held on Thursday, March 7th, the model designed and submitted by Professor F. M. Simpson and Messrs. Willink and Thicknesse, architects, and Mr. Charles J. Allen, sculptor, was unanimously accepted. One of the accompanying photographs shows the larger design, which was intended to cover the whole of the site—an exceedingly difficult one to fill satisfactorily—and the other is of the accepted design. The total height to the top of the figure of Victory will be 56 feet. The figure of the Queen will be nearly 14 feet high. These figures,





NEW STAIRCASE BAY TO DRAPERS' HALL,  
THROGMORTON AVENUE, LONDON.  
T. G. JACKSON, R.A., ARCHITECT.

*Photo : E. Dockree.*

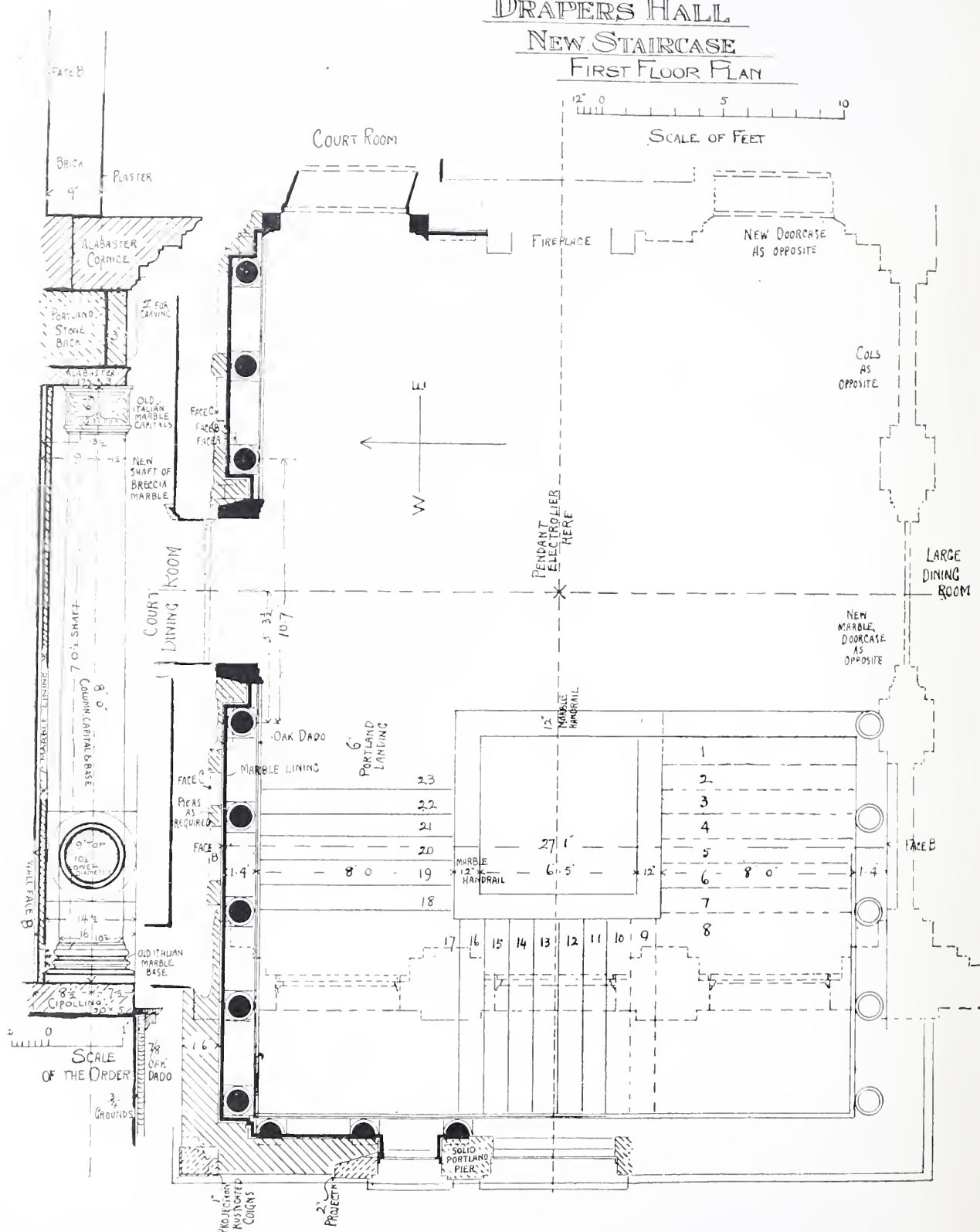




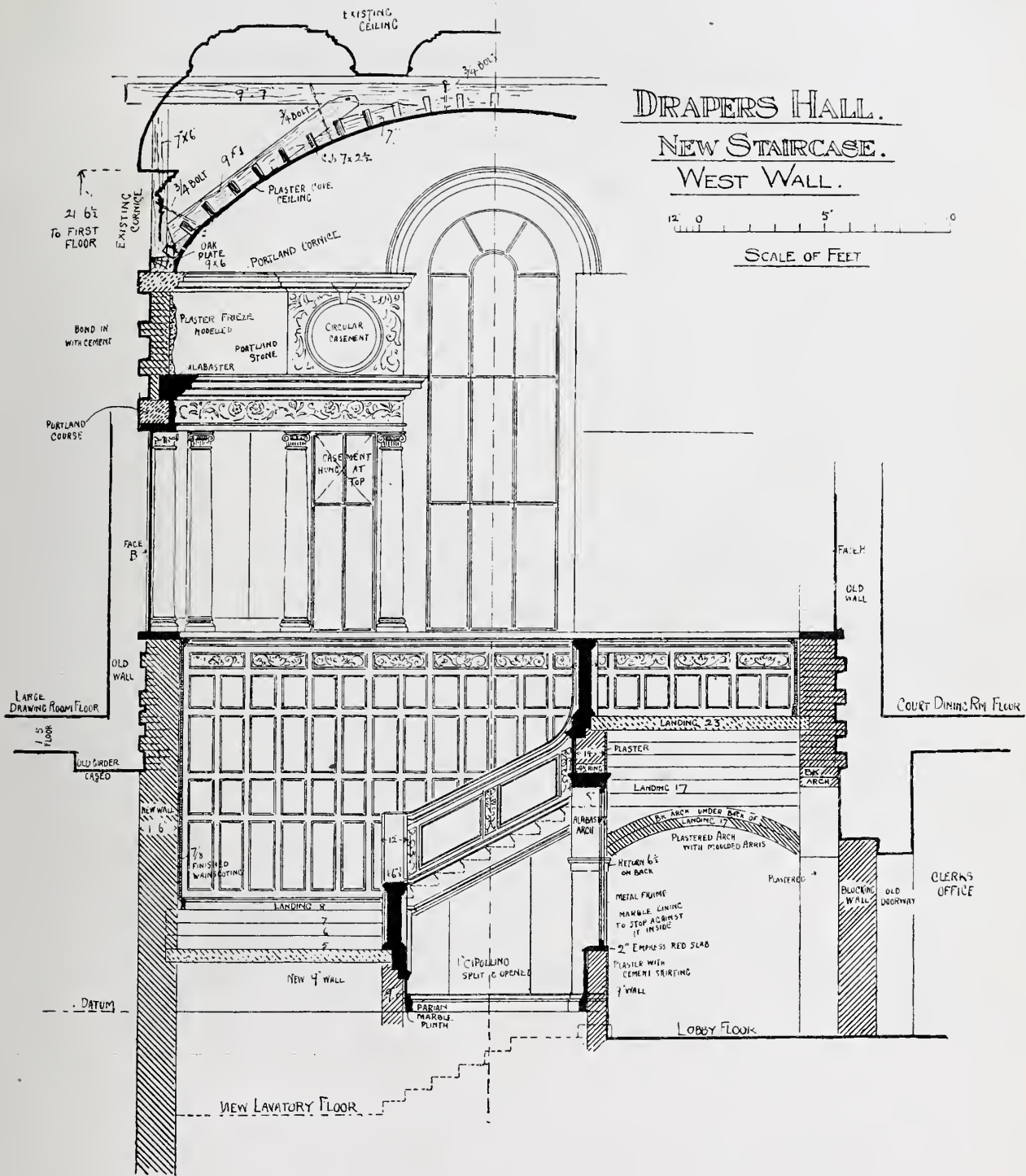
NEW ENTRANCE DOORWAY TO THE DRAPERS' HALL,  
THROGMORTON STREET, LONDON.  
T. G. JACKSON, R.A., ARCHITECT.

*Photo: E. Dockree*

DRAPERS HALL  
NEW STAIRCASE  
FIRST FLOOR PLAN







*Photo. E. Dockree.*

THE NEW STAIRCASE FOR THE DRAPERS' HALL.  
FROM THE FIRST LANDING.  
T. G. JACKSON, R.A., ARCHITECT.





*Photo : E. Dockree.*

THE NEW STAIRCASE FOR THE DRAPERS' HALL.  
FROM THE SECOND LANDING.  
T. G. JACKSON, R.A., ARCHITECT.





THE QUEEN VICTORIA MEMORIAL, LIVERPOOL. MODEL OF  
THE SELECTED DESIGN. PROFESSOR F. M. SIMPSON AND  
WILLINK AND THICKNESSE, ARCHITECTS.  
CHARLES J. ALLEN, SCULPTOR.





ORIGINAL DESIGN FOR THE QUEEN VICTORIA MEMORIAL, LIVERPOOL, SHOWING THE TREATMENT OF THE SITE. PROFESSOR F. M. SIMPSON AND WILLINK AND THICKNESSE, ARCHITECTS; CHARLES J. ALLEN, SCULPTOR.

and the four surrounding groups, which represent Justice, Charity, Knowledge, and Peace, are to be in bronze. Portland stone will be used for the rest of the monument, and the inner dome will be of gold mosaic. The memorial is to be placed on the most historic and central site in Liverpool, now called Derby Square, where the old Castle formerly stood. It will thus be equidistant from the Town Hall and the Custom House, and good views of it will be obtainable from the surrounding streets.

## BOOK REVIEWS.

### B RUNELLESCHI.

"Filippo di ser Brunellesco." By Leader Scott. "The Great Masters" Series. Price 5s. nett. London: George Bell & Sons, York Street, Covent Garden, W.C.

THE two dead tongues and the five dead orders were by no means the only things that took second birth at the Renaissance. For us men of building a most significant portent was the reappearance of the architect. For a millennium or so the word architect must have lain folded up like some unworn garment, till little Brunelleschi came and more than filled its shrunken folds.

The dome at Florence is, if you will have it, the cradle of the modern architect. Brunelleschi's long struggle for artistic independence with the *maestranze* of the city was not, as might be supposed, the mere prototype of the modern conflicts between genius and authority; it was more than this—nothing less, in fact, than the death agony of mediævalism. The corporate builder of the middle ages was going down before the personal designer who has been supreme for five hundred years since. Whether the individual architect did well to reappear is, it seems, a debated point among some contemporary philosophers. It has been reserved for our own age to raise a doubt upon this point. Our fathers, in the Gothic revival, knew no misgivings on the propriety of individualism in architecture; they lifted up no protest against what we might call monarchic art. It is the men of to-day who have begun to question whether a building should not be produced by a kind of oligarchy of designers and workers, or even by a democracy. Some, but these are cowardly folk, vote for constitutional monarchy; and no doubt the way of safety and success lies in a kind of consultative despotism which is quite another affair.

But about Brunelleschi. Here is a life of him by Leader Scott, included somewhat obliquely, but none the less acceptably, among the "Great Masters in Painting and Sculpture." Brunelleschi, to be sure, was a sculptor, for the stories of the Baptistery doors and of Donatello's crucifix are among the nursery

tales of art : but it is not as a sculptor that he has laid claim to the world's homage.

To be frank, one should explain at once that this life is what is called a popular handbook. It is not written for architects nor by an architect; and perhaps, therefore, it would be unjust, as well as unkind, to subject it to technical criticism. Shall it suffice to point out, for the benefit of further editions, that Brunelleschi's significant use of the fragmentary entablature in the churches of San Lorenzo and Santo Spirito should not be obscured by misnaming the feature, in each case, "a stilted *abacus*"; that the supposed function of the *catena*, given on page 66, is impossible; and that the expression, "pretty columnar chamfering at the angle" (page 58), is unpardonable? It might also be borne in mind that the holes made for the *ulivella*, "a species of grappling iron," are quite familiar to modern masons under the name of lewis-holes, and further there would be a gain to the volume in the suppression of the peroration of which the passage quoted below is the climax.\* These things are not said by way of complaint; there is no particular reason why general writers for general readers should know or care about these matters; but it is certainly well for authors to remember that some people take as the official truth whatever they find in print. There is one more grievance for the technical reader. The illustration (plate xxiv.) which is stated to be a representation of Brunelleschi's original design for the façade of the church of Santo Spirito, simply must, if internal evidence be worth anything, be at least two centuries later than Brunelleschi.

After all there is a good deal beside technical building craft in the life of a man like Brunelleschi, and Leader Scott has performed the task of biographer with perseverance and ability. Not only are the facts of his career clearly and carefully chronicled, but the nature of the architect's strife with his fellow-workers is seen by the author in its right light. The importance in the history of Art of this turning-point between co-operative and individual production is here fully recognised and emphasised, and if the book fails in appreciating the gist of the Renaissance, it is certain that the same charge can be laid against a large section even of artistic mankind. It is, indeed, no easy matter to explain to a person who is neither a Humanist nor an architect, what the Renaissance "was all about."

Possibly there is a black day in store for the world, in which there shall be no one left who can see the products of that really glorious age with an eye of sympathy; for, though the earth gets fuller every year of architects, the Humanists, under pressure of "education," are a dying race.

PAUL WATERHOUSE.

\* "He so loved the pure arch that he never mingled it with other architectural forms; if he made his windows with pediments, the pediment stood alone, dedicated to its right use of supporting the weight above an opening, but never did he mix it with his arches."

## PIRANESI.

"Roman Architecture, Sculpture, and Ornament," selected examples from Piranesi's monumental work. Edited by William Young, F.R.I.B.A. Price £5 5s. London: E. & F. N. Spon, 125, Strand, W.C.

PIRANESI's genius was of the rare, not-to-be-denied kind that, starting from an unpromising base, and taking in by the way none of the matter that might make the appeal more easy, because from broader and more ordinary sources, reaches the top-most heights of imagination on its own bare, tremendous terms. The kind of artistic-commercial demand that determined his productions may be gathered from documents like the Letters of James Barry. Rome was the resort of travelling lords and gentlemen who took a polite interest in antiquity. To each of these attached himself an "antiquary," a kind of connoisseur-courier who, in league with the dealers, urged objects, sometimes of dubious value, on the notice of their patrons. Into this traffic the needle of Piranesi was sometimes pressed, and strange agglomerations are the result. But he struck out, on the nobler side of this industry, his series of views of the architectural antiquities of Rome. These, the lordly predecessors of the photographic views we buy to-day, prove the colossal order of the man's mind. Clean against every *a priori* rule of the scale natural to effects depending on an etched line, they are monuments of far-seeing, tenacious, and triumphant design. From these views and restorations there is a transition through various compositions based upon them to the "Prison" designs, in which all of massive, immense, dark and cruel that Roman excavations had suggested to his mind was moulded into an overwhelming nightmare. These designs and a possible influence from them on actual prison-building have been too recently the subject of notice in the ARCHITECTURAL REVIEW to need further dwelling upon; but it may be interesting to recall the passage in which De Quincey weaves a fantasia on Coleridge's description of them:—

"Many years ago when I was looking over Piranesi's *Antiquities of Rome*, Coleridge, then standing by, described to me a set of plates from that artist, called his 'Dreams,' and which record the scenery of his own visions during the delirium of a fever. Some of these (I describe only from memory of Coleridge's account) represented vast Gothic halls, on the floor of which stood mighty engines and machinery, wheels, cables, catapults, etc., expressive of enormous power put forth, or resistance overcome. Creeping along the side of the walls you perceived a staircase, and upon this, groping his way upwards, was Piranesi himself. Follow the stairs a little farther, and you perceive them reaching an abrupt termination, without any balustrade, and allowing no step onwards to him who should reach the extremity, except into the depths below. Whatever is to become of poor Piranesi at least you suppose that his labours must now in some way terminate. But raise your eyes, and behold a second flight of stairs, still higher, on which again Piranesi is perceived, by this time standing on the very brink of the abyss. Once again elevate your eyes, and a still more aerial flight of stairs is descried; and there, again, is the delirious Piranesi, busy on his aspiring labours; and so on, until the unfinished stairs and the hopeless Piranesi both are lost in the upper gloom of the hall. With the same power of endless growth and self-reproduction did my architecture proceed in dreams."



The "Prisons," we believe, are still to be had printed from the original plates for a guinea or two; and recently Mr. Oldmeadow has had them reproduced for the Unicorn Press. It is a different matter if one wishes to have the whole body of work by Piranesi and his assistants, the twenty-two folios costing about £100. Messrs. Spon determined therefore to bring out a selection of 200 plates, and entrusted the choice to the late Mr. William Young. His selection, made expressly for students of Roman and Renaissance architecture, omits the "Prisons"; nor is any of the series of smaller views given. Among the buildings are included the Forum, Pantheon, temples of Vesta and of the Sibyl, the bridge and mausoleum of Hadrian, Basilicas of St. Paul without the walls, of St. John Lateran, and S. Maria Maggiore, and the church of St. Peter.

The Palaces on the Quirinal, the Barberini, and Odescalchi, the Castelli of Acqua Paola and Acqua Felice, and Fountain of Trevi are also given, so it will be seen that the range includes late as well as early. Those fine plates the "Dogana di Terra," and "Curia Innocenziana" are in the list, and various general views, such as that of the Capitol. There is an ample selection of plates of details, vases and so forth. Some of Piranesi's own compositions are included, for example the remarkable design (Pl. LXIX.) of a floor on different levels about a rotunda, with its play of steps and columns. Some of the inclusions might be criticised; it would have been better for the architectural student to have one or two of the "Prison" plates instead of certain detail pieces; and Mr. Young has taken his editorial labours lightly in lumping the work of father and son under one name. All the same the book is a rich storehouse, a handsome volume of comparatively manageable size and weight, though still formidably heavy, and the plates are as near facsimile as lithography can render etchings.

## EARLY RENAISSANCE ARCHITECTURE IN ENGLAND.

"Early English Renaissance Architecture in England." By J. Alfred Gotch, F.S.A. Price 21s. nett. B. T. Batsford, 94, High Holborn, W.C.

THE author explains in a preface that this book is not a condensed version of his former work, "The Architecture of the Renaissance in England," nor is it a competitor in regard to its purpose or get-up; "the former book exhibits a series of examples, to a large scale, of Elizabethan and Jacobean buildings, with a brief account of each: whereas this one takes the form of a handbook, in which the endeavour is made to trace in a systematic manner the development of style from the close of the Gothic period down to the advent of Inigo Jones." In between E. S. Prior's "Gothic Architecture" and R. T. Blomfield's "History of Renaissance Architecture," there is a gap which this book designs to fill. Moreover, by calling itself the "Early" Renaissance, it differentiates itself from the "Later" ditto of Messrs. Belcher and Macartney.

The book is profusely illustrated both by plates and by process blocks in the text, and it is due, I suppose, to the presence of the latter that the book is of surprising and inordinate weight. Without being a large or thick book, it nevertheless only just turns the scale at four pounds. Nor are the illustrations, though well chosen, well executed; they suffer from too much reduction; the bulk of them are far from clear, and fail in consequence to illustrate the particulars they have to show. The truth is, it should have been a larger book. Such plates as x. and xvii. (to pick at random) are quite spoilt by the excessive reduction; the writing on the plans (such as the one of Kirby for instance, plate xviii.) is rendered illegible. The full beauty of the drawing, as well as the design, of the "White Hart" sign (on page 214) has to be enjoyed by aid of the magnifying glass. Nor is the book well bound; in fact, too much effort has been made, at the expense in the end of useful qualities, to bring it within reach of the student's purse; and yet the book should appeal more to the amateur of architecture than the architectural student. In plan the book is well arranged; the period under review is treated first in generals, followed by the enumeration and classification of the particulars clearly and ably set forth. What Mr. Gotch writes is always interesting to read and easy to understand, and, so far as I can discover, accurate in the facts. I would call his attention, however, to the plan of Montacute (page 65) whereon the points of the compass are wrongly marked, the garden front looks east, not west; and to page 134, where Beaumont and Fletcher's play of the "Two Noble Kinsmen" is miscalled. But these be small slips. I am tempted occasionally to dispute his verdicts as to the beauty, &c., of the features he writes about, but chiefly I cavil against the naming of this period under examination as the "Early Renaissance." Possibly this title has become inevitable—certainly it is misleading. This was no "renaissance"—these fluttering hues of the dying Dolphin. The renaissance came with Inigo Jones and the men who followed him, and strictly speaking, the new growth was in the nature of a graft upon the stock of Gothic architecture and craftsmanship, not a new birth with roots of its own. The sixteenth century found England, much as three hundred years later the past century repeated the experience, in a state of great expansion. Old beliefs, old traditions, old methods, were being found insufficient and inappropriate to the larger liberty that everyone was beginning to enjoy. Under Henry VII. the red rose had coalesced with the white, and the days of civil warfare, seemingly, were over. The house had no longer to be a castle as well as a home: the only violence it had to shelter its inmates from was the fury of the elements; life and death, and worse than death, did not depend now on the excellence of its plan, the accuracy of its masonry, the solidity of its walls, the resources of its fortifications. Building freed from these grim penalties could go on with an easier air, but what the builder gained by the freedom from this restraint he lost in want of motive power. The object of the building was not so obvious. If his employer wanted

a little touch of Italian art here, or German trimmings there, he could have them. 'Twas all one to the craftsman—the employer discharged the reckoning and so could call the tune. The actual sense of these changes, these architectural redundancies, was not apparent to him. His employer had withdrawn himself from public gaze, he no longer dined in the Hall in company with every one who could contrive to get a seat at his board; how he lived and what were his wants, the builder could only learn by hearsay and from instructions given; it was another world to him, and not a comprehensible one either. The system under which he had grown up and learnt his craft was changing, and it is in this state of flux we see him in the sixteenth century. The Gothic spirit is gone, but the vigour and skill that it created were there, though in specialized and attenuated states. What had previously been nervous, firm, vigorous, but self-restrained growth, had now become tangled, luxuriant, encumbered with sappy undergrowths, and the plant generally was perishing for want of light and air. The Renaissance in the seventeenth century came, lopped off its head, pruned back its branches, cleared out the undergrowth, forked over the soil, and taught it to grow as a formal tree instead of a wild one, grafting upon it various slips of foreign import, and always disbudding and checking any sprouts that seemed to hark back to the original growth. Under this treatment it died, but its doom had been sealed in the period treated by Mr. Gotch in his book, and the “*rinascimento*” no doubt did much, by its drastic handling, to delay the end. It gave it direction—the quality of scholarship—taught it to become an item in the general entourage, and, unfortunately, learnt it to be self-conscious. Mr. Gotch, in referring to that characteristic feature of Elizabethan houses, the Long Gallery, suggests that these rooms may have been built for exercise, but declares himself unable to pronounce definitely as to their use. Surely there need be no doubt on the matter. The long galleries were used for indoor exercise, and were made as long as possible for that purpose, and in some cases, such as Montacute and Moreton Old Hall, for instance, the gallery was “longer than the house itself.” In that less hurried age, walking in the garden and on wet days pacing up and down the gallery was more practised than it is now. Bacon’s description of the house and garden makes this clear. If a man now-a-days is so fortunate as to possess a garden, a kind of conscience prevents his using it leisurely, the hour has been misspent if it has not been exploded in some lawn-tennis tournament or other violent contest, and by the time the heats of youth are over and he stiffens into age, instead of walking about his garden, he is driven at the tail of a horse, or wanders on wet days round the margin of a billiard table. It may be that the bicycle will take the place of “the great horse”—the billiard room has superseded the long gallery.

The last two chapters of the book deal with the collection of John Thorpe’s drawings in the Soane Museum, and with the “architectural designers of the

sixteenth century.” Mr. Gotch and Mr. Blomfield hold different views as to the “status” of John Thorpe; and the former having given his views in the *ARCHITECTURAL REVIEW* of February, 1899, as against the description of him in Mr. Blomfield’s book, refrains from reopening the controversy here. However, on the last page he fires off a parting shot, “enough is known to place him in a high rank as a designer”—a very Parthian sentence! and hardly consistent with his attitude in the penultimate chapter.

It was an interesting period, this, of the advance of “the humanities” upon Gothic art—but, as regards architecture, the capture was not yet. Architecture pursued its own courses still—hanging out a few showy compliances to the spirit of the times, but these concessions were matters of detail, not essentials, withdrawn or allowed to scale off, for the most part, when the stress was over; and to this day in the nooks and recesses of our unexplored backwaters of England, Gothic architecture is still pursuing its quiet course, unobservant and unobserved of fashion, dealing with the local problems in its homely way, unregenerate in its indifference to the Renaissance that has been going on around it. Although I kick at the physical properties of this book and regret an opportunity, as I think, curtailed, I cannot but bear willing testimony to the thoroughness and ability which Mr. Gotch has shown in his “arraignment” of the architecture of the sixteenth century.

HALSEY RICARDO.

## LATER RENAISSANCE ARCHITECTURE IN ENGLAND. PART VI.

“Later Renaissance Architecture in England.” Part VI. By John Belcher, A.R.A., and Mervyn E. Macartney. B. T. Batsford, 94, High Holborn, London.

THIS, the final part of the series of examples of the Later Renaissance, contains, as a compensation to the subscribers for their patience at the delay in its issue, 14 more plates than were promised in the original programme, so that the total amounts now to 170; and besides it includes the text, with 153 further illustrations in the letterpress, so that the collection now that it is finished, is a goodly one. The text gives a brief description of the subjects illustrated, is rich in explanatory details, shows many interesting ground plans, and is consequently a very useful addition to the series of plates. The authors maintain a judicial composure in their estimate of the examples they have chosen, shifting the laurel occasionally from one dead architect’s head to another, recalling some names that posterity has allowed to lapse, and affixing a perhaps somewhat indulgent verdict to the whole empanelled collection. They have used great liberality in their choice; their examples show the many varied opportunities taken by the style to express itself—a lead cistern, a sundial, a baluster, or a door-head is subpoenaed to give evidence, and is heard with minute attention. We seem to be attending an exhaustive



*post-mortem* of Art, with the suspicion in our minds that we may not, perchance, be mentioned in her will, or be entitled to any share in her legacy, with the still graver doubt further that Art had spent what Art had earned, and there was next to nothing to come to the residuary legatees beyond her personal effects. So far as I can judge, the evidence seems truly given: in the case of her dealings with Blandford, on page 63, it is rather obscure. The town of Blandford may have been destroyed by fire in the fifteenth century, for aught I know; it got a good deal singed in the sixteenth, seventeenth, and early part of the eighteenth centuries—but the really serious fire, when nearly the whole town was burnt, took place in 1731—and it was upon those ashes that the brothers Bastard raised the present town. Blandford looks to-day upon the pleasant water meads and wooded eminences from out the full-bottomed wig of George II., with scarcely a patch displaced, or a curl out of buckle.

A chance ill-chosen preposition stayed me on page 39, where "the Ionic caps" are described as "a variation of Wren's favourite Tuscan-Doric." "From" would run easier. Did Wren have favourites? My own impression is that he was largely indifferent to detail—that he liked to see his carvers happy and busied; and so, if the funds would allow, they were encouraged to foliate their stone into the sprouting intricacies of the Corinthian and Composite orders, in much the same way as a farmer views the cowslips in his fields. They do no particular harm, and there are many people who—though they are not farmers, and have not to view the herbage as so much hay crop, one wishes to keep well with—consider the flowers as an added attraction to the meadows.

I was turning over the 40 plates which make up this final number, when I became conscious of a person beside me whom, though I knew him well enough by sight, I had never actually met before—the ingenious Mr. Inigo Jones. He took the plates from me in a kind of contemptuous curiosity, dealt them out rapidly as one would a deficient pack of cards, and then went off into a peal of laughter. I felt quite out of touch with the situation, and waited till he should say something that might explain his attitude. "What spite," said he. "Why, lean bald-rib Macilente could not have been more malicious; nay, 'sprecious, not so much. What have the poor stones, or their owners, done, that you pillory them 'in this miserable guise, and for how long! Does not your charity enforce you to take down the offending buildings, and let them recover again the peace they found in the quarry? How long have they stood earless on high, their noses slit, their cheeks branded? Who are the virtuous judges that have condemned them to this humiliating exhibition?" "Tumble these masterpieces of Art and of your age into ruin," I gasped. "Why, they are far too few for us already; we could not possibly afford to lose a single specimen." "Oh, if you are too poor," said he, "that——" "Nay, mistake me not," I rejoined. "We are the richest nation on this globe. We have wealth greater than was ever allotted

to persons of your day, and much more widely diffused. The mob of us have an ease of living unknown and unconceivable in your times. Our poor have comforts and conveniences now that your nobles could not purchase; have facilities for work beyond what your engineers dared promise for their projects; have receipts for health that would contend with your elixir vitæ; can wield a magic of steam and electricity that would stupefy your alchemist, and outstrip his sublimations; our hands are on the great forces of the world; we can traverse the globe in a breath, in a flash; we can command the elements, and make them serve us; we have breathed life into the dead sinews that underly the earth, and they work for us unresting and untired." "If then you be such mighty men and with such dark help to aid you—how is it you do not discard these outworn hulls, why do you let them still claw the ground like a canker?" "Why," I exclaimed, "what better could we do?" A gust of laughter shook him. "Oh, you do wrong to laugh," I said. "You assume that were these relics to be swept away, you could tomorrow build others as good, or better, than they. But it is not so. We know that we cannot now reproduce any such building, and our painful knowledge compels us to take the utmost care of what we have got. We guard these shrines as our treasure houses; they are occupied, the most important of them, by persons of taste, by connoisseurs who are willing to make sacrifices—provided they are not too exorbitant—rather than rebuild them to suit modern requirements; they are so much appreciated that your virtuoso, and your new-made rich man, is on the look-out to acquire an old and historical building, rather than house himself in one that has been specially built for him, and the generous display of his house becomes the pride of his retirement. To occupy a house that has been designed by you is at once a distinction in itself." "'Slud!" he shouted, picking up a photograph from off the floor, "you call this, villain, a respectful treatment of my handiwork? 'Tis none of mine, neither, but by that chumpchine John—this, this, to do honour to my design—this, this, to conserve and perpetuate my creation—what? i' God's name, do you profess yourselves serious? What mad humour's this! Look yourself at the way you've treated my building! Were Tollemache, say, to come to me and to tell me, in proof of his devotion, how he had treated his mistress and pictured her to me, as you have this, I would, out of the honour I owe to the nymphs of Cynthia's court, strike him dead even in the presence. Hear his presentment: 'My Julia growing old, I in respectful passion at her decay, and in dutiful attempt to preserve those charms that won her troops of servants at the Court and meshed my heart within her dazzling skein did . . . I cannot make him openly relate . . . struck off an ear, for fear 'should mortify affixed a goitre to her throat, for more accommodation to the passages and ducts, there plucked out the hairs, now growing few, and tired her with a wig, a thin lank wig—her formal ruff cut clear away, and the wildness of

her robes huddled artlessly and buckled close to the chin. And in final misprision of her modelled beauty was she bathed in the horsepond, that her face and limbs might come out disfigured and entangled with duckweed and the clinging greenery of the pool. Her eyes—that once were the jewels of her face, darting the bright sunbeams of her pleasure, have been plucked out, and dead orbs, with cataracts upon them, have been placed in the lidded sockets. And this he tells me is done in courtesy: the lover's devoir to his mistress! And I to believe this, I?" There was a snort here of derision beyond my art of mitigation, and I was silent out of sheer paralysis. The truth of my description of the situation must have come in some measure home to him, for he turned abruptly and "I did not come back to see the exhaustion of my Art," he said, "I leave you to your battered whelks and hermit crabs," and with that he was gone. I breathed more easily. There was an opulence of ability about him, and a spring of heart, of which I had no counterpart and with which I could not contend. The scattered photographs were collected and replaced in their numbered order, and I sat down again to reflect on his phrase "the exhaustion of Art." Are the "Arts," as we know them, exhausted? It would seem so. Look at these six volumes of examples—to take the case of architecture only—what are they but a history of decadence. The spring that gushed first full and flowing in the days of King James, spreads out into many rills, each getting shallower, less masterful, more languid. Like irrigation in a thirsty land, the supply in time gets scarce and has to be husbanded in careful channels, regulated and fenced in by the sluice gates and confines of scholarship till at last the roots they were sent to invigorate perish from the filtered refinement of the inadequate supply. As each architect gets farther and farther away from the craftsman, the stiffer and more *jeune* becomes his work. We cannot rank Chambers as an equal of Gibb, nor compare Gibb with Wren—nor hold Wren as so much of a poet as Inigo Jones. The quantity and magnitude of Wren's work, contrasted with the paucity of Jones', makes comparison a difficulty, and in truth the interval between Jones and Wren is in the history—not the annals—of architecture but a small one. The fact is the Renaissance was a graft, not an independent growth with roots of its own. It was a graft upon the decaying stock of the crafts guilds, and for a time the new enthusiasm put a fresh vigour into its frame. So far as England was concerned, this stock had come into being in the eleventh century, had blazed up to its full height in the thirteenth, and for three centuries more its loss of power had been so gradual, whilst its increase in complexity of growth and perfection of blossom more than masked the decline of vigour, that at no given moment, probably, would an observer have said that here was any sign of failing, any ebb in the tide of inspiration. But, due to the expansion of England under Tudor rule, new ideals not evolved from the customary handling of the materials, nor developed from the aims and sympathies of the

workers themselves, were imported from abroad. In the robust days of Art, the crafts would have rejected these exotics, or assimilated them; but now, from want of conviction, they played with them. One day the outgrowths were Italian, another day German, another they smacked strongly of the Low Countries. For these vagaries, the craftsmen looked for authorities, and the artist crossed the seas to constitute himself one. From this time onward, the worker became a tool. The process was a gradual one. When Inigo Jones arrived on the scene, he found a body of craftsmen, splendidly trained, heirs and in possession of that funded experience called tradition; whatsoever plan he might devise, they could play up to him. Men like the Grumbolds of Cambridge represent, not unfairly, what excellent talent there was in the trade. But such talent, though it died hard and took a long time in the dying, still in the end did die, and when the Gothic Renaissance appeared it found no orchestra capable of executing the revived music. The players who called themselves musicians had by this time become barrel organists, and there is no development possible from music thus produced, in grinder or instrument, except refinement and accuracy. The instrument can be improved to present finer shades of *tempo*, more brilliant articulation in the florid passages and so forth, and the man at the handle can turn with more metronomic delicacy—but the show is a mockery, the music a weariness, the man himself no real musician; like Macbeth we sigh for those times "that, when the brains were out, the man would die, and there an end."

An end, that is, of that particular wave of Art—for as long as there are human beings on this globe, so long will there be Art too. But in the world's history the arts are epocal—they shoot up to a surprising brilliancy and then pale away into their normal twilight. At each rejuvenation of the world, there comes a rushing flood tide of Art. Hellas sets its teeth, defies the whole eastern world—that much greater world than any other that it knows—and faces its utmost illimitable worst alone. The Greek Art that followed on the welding of this indomitable audacity and confidence, stands without a conqueror. The Romans, after their nightmare tussle with Hannibal found themselves an actual, much-to-be-considered nation, compacted into a fighting engine with a formidable quantity of strike in it, and into other forms of engines and engineering. In the middle ages Europe of to-day was born. Sixteenth century England spoke through Elizabeth when she "thought foul scorn that Parma or Spain or any prince of Europe, should dare to invade the borders of my realms," and rode out in its cock-boats to meet the Armada, the despotism that lay behind it and the Scarlet Women on the Seven Hills. Such events are truly called baptisms. A new spirit was breathed into Art, and it is the evidences of this spirit that Messrs. Belcher and Macartney have set themselves to collect in the six volumes of their "Later Renaissance."

HALSEY RICARDO.



THE ARCHITECTURAL  
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WESTMINSTER CATHEDRAL, FROM THE SANCTUARY.  
DRAWN BY J. MUIRHEAD BONE.



JOHN FRANCIS BENTLEY. BY  
HALSEY RICARDO. I.—CHURCH  
BUILDINGS.

OF the long line of "Gothic" architects whose ancestry derives from Pugin and his contemporaries, the descendants are becoming very few, and the death of Mr. Bentley removes one of the most distinguished of that race. Of the great men of fifty years ago, his particular forbear, I think, is Mr. Butterfield, and in their attitude towards the work they had to do I find much in common. Scott and Pearson consciously, Pugin, Burges, and Street deliberately, attempted to put back the clock, and for an hour apparently stayed its hands. Butterfield recognised that the problems of his day had to be faced, and set himself to cope with them, using the forms of the mediæval builders, because to the interest of his time in their constructions, he added his own early study and his own sympathy.

At the back of these men was the great force of cultivated opinion. The opening of the nineteenth century found the vocal part of England united—both poetry and prose were great powers in the land, and their power was widespread. On the wave of this aroused feeling rode the architects, urged and encouraged by all the genius and talent of their day. Since the days of mediæval architecture, the arts of painting, sculpture, and architecture have never been of the people popular; perhaps they came most nearly so again in the early days of the Gothic Renaissance. Art, in England of the sixteenth century, was subliming itself into something that required a virtuoso to comprehend, and when the Classic Renaissance arrived in King James's time, it spoke a language that scarce anyone under the rank of a noble was able to understand. But nobility was purchasable in those days; nobles were many, and, as regarded architecture, unanimous. To be acquainted with the masterpieces of ancient and modern Italy was a necessary part of a gentleman's education, as much as a familiarity with Ovid and Petrarch. The canons of taste were defined and accepted, and under this aristocratic and educated patronage advanced the architecture of the seventeenth and eighteenth centuries. Though the patronage was critical, there was not much actual interference with the architect; the minor mysteries were left in his charge for his selection, arrangement, and devising. The "romantic" movement at the close of the eighteenth century found the architecture of the cultured elect growing ever stiffer, drier, more inelastic, more rarefied; it came with a new gospel to a new audience. Gothic architecture was the indigenous architecture, the people's archi-

ture, to be understood and appreciated by all and sundry; and for all and sundry to pronounce upon. But "the people," long ago divorced from these arts, cared nothing about the revival. The motive power came from the book-reading class, and by this time the sluice gates of literature were well up and a flood of printed matter poured over the land. To this new tribunal the "Gothic" architects appealed. Old judgments were reversed, new decisions set up. Individual opinion, with an appeal to the High Court of Antiquarian Research, governed the erection of new buildings. Individual opinion at first, as became it, began modestly; but as the area of research extended it lost its timidity, and every student of the text book examples of mediæval buildings claimed to exercise his verdict. *Quot homines, tot sententiae*.

Living architecture was not called for. But you can't kill architecture—men must build, and to suit the conditions of their own time. The dream-palaces of Pugin and Street fulfilled no real want in the actual world; they took shape in obedience to an awakened conscience in a large section of the thoughtful public, and they owed their excellence and their impressiveness to the amount of passion and enthusiasm aroused. But these dreams had no substantial foundations; copies of mediæval buildings, they came into being under quite other conditions, and they really breathed a different spirit. With Butterfield the case is different. He based himself on utility, fitness, and construction, and so far he worked side by side with the mediæval builders. He had studied their work with deep analysis and sympathy, and he used from familiarity and preference their forms. The public who employed him called him a Gothic architect, and he accepted the appellation, but he really stood poles asunder from their conception of building and their processes of development. Mr. Butterfield's strength lay in the great backing of popular opinion behind him; his great knowledge of mediæval architecture, his keen observation of construction, that was collected and consolidated beneath him, himself and his passionate sincerity; and before him his faith and his ideal. Out of the fervour of this strength rose the ecclesiastical and collegiate buildings that call him author. Unlike his contemporaries' work, they have a quality of reality, of common sense, of directness; they breathe a passion as romantic as fervent; these buildings are not the attitude of prayer—they are prayer itself. Everything in them has been felt, has been seen; nothing eked out by formula or with padding.

And they take the world as they find it; there is no affectation, no pretence that they are the hitherto overlooked survivals of the Middle Ages.

They stand on their own merits, in their own wholesome sincerity, and with a certain *gaieté de cœur* that comes from a consciousness that the work has been simply and thoroughly well done. Secure in his faith, and supported by the voices of the best in England of his time, Mr. Butterfield could turn to his work and say "It is well done"; and the shade of Christopher Wren would have hailed him as son. There have been many generations born and dead since Queen Victoria succeeded Queen Anne, but Mr. Butterfield was a direct and true descendant of the architect of St. Paul's. And—a generation later—came Mr. Bentley. The wave of romantic enthusiasm had broken, and was spending itself in multitudinous independent wavelets, spreading diffusely undirected. Its value as a power to lift one over the bar of apathy and inert resistance, and to carry one past the familiar shore to new heights and old forgotten landmarks, was gone; and a man had to reach shore with what craft and what knowledge of paddling he could command. For Mr. Bentley there was no tidal wave awaiting him to mount, such as had swept in Pugin on its crest; it was passing, but he followed in its wake, and was helped by the permanent impetus given to such spirits by the Church of Rome. I think one sees this loss of popular support in Mr. Bentley's work—his touch is not so secure, his ideals not so clearly defined. Like Mr. Butterfield he based himself on knowledge of materials and construction, but the quarter of a century that there was between them was pregnant with new methods of construction, new forms of materials, and corrosive of the old traditional processes. Early in the nineteenth century all England was covered with a multitude of mediæval buildings, sadly ruined, mutilated, botched, abused, but for all that authentic so far as they went, and the traditions evolved from these early builders could authentically be discerned in the later buildings, gradually fading and stiffening as the eighteenth century drew to its close, but still unmistakably genuine. To such a repository Mr. Butterfield had access in his youth, and from it he drew his knowledge. By the time Mr. Bentley had directed his thoughts to the learning of architecture, much—I am afraid I may say most—of this wealth of examples was gone. And worse than gone, for reconstructions stood in their place, mocking and repelling with their vacant history and their purposeless antiquarianisms the seeker after the story and purport of their existence. New facilities of construction, new materials, new adaptations, and new wants pressed upon the exponents of the verity and capability of the Gothic forms of architecture, and found most of them unprepared. A

mediæval builder knew his materials to the last grain of their possibilities, for he came of a long ancestry of experience, and his hand was never off them; the architect of our day, when the novelties were pressed upon him, arranged for their disposal as discreetly and intelligently as his nature would allow him, trusting for their qualities to hearsay; and there is a kind of resentment in such use, leading generally to a concealment of the actual services of these new agents, or else an ignorant bragadoccio, still more destructive of progress.

It was Mr. Bentley's fortune, and possibly his choice—for fortune is more often under our grasp than we care to reflect—to enter on his life's work under favourable auspices. Almost as a boy he was put into the clerk of works' office when the rebuilding of Doncaster Church was in hand, and stone was passing from the quarryman, through the masons' hands, to the wrought stateliness of the present erection; and when still quite a youth he came to London and entered into a builder's yard, where again he was in contact with the actual substances that go to make a building, and it is this knowledge that gives the special qualities to Mr. Bentley's work.

So far as can be done, working through other men's hands, he sets the stamp of his individuality upon every brick that is laid, every stone that is shaped, every detail that is wrought; and he does this not by torturing or straining his materials, but from sympathy with their nature, and knowledge of how to handle them. All through the mighty cathedral at Westminster, his greatest work, the dominance of Mr. Bentley is perfect—not a thing has been done but has been done in his way, to his design, by his ordering. One mind infuses every line, every detail, and there is no escape from it. This omnipresence becomes oppressive—it is superhuman—one wants to escape into a freer element away from such tyranny. This is the despotism of architecture, and one wants an oligarchy of the aristocracy—a rule less rigid.

The church at Watford is a very complete instance of this power. Here Mr. Bentley had full licence to do what he desired, and to carry as far as he chose his knowledge of past examples, of present possibilities, and his mastery of detail. Outwardly, and at first glance, it is a Gothic building, such a one as a pious founder might erect in the days when Edward I. was stretching his long legs in England. But, on further reflection, one detects the difference between the product of one mind and the sum of many coordinated. The limitations of the human mind, wide and eclectic as that mind may be, still form a kind of imprisonment. In spite of Mr. Bentley's





CONVENT CHAPEL, BRAINTREE, ESSEX.

great knowledge, in spite of his mastery over the forms that he was using, the church is a precipitate, not a growth. What is alive in it is his devotion. You have the human heart flaming itself out in sincere passion, lonely and autocratic. All that you see derives from his brain, and, in a sense, might have been executed by engines. The worker contributes his fingers, not his brains. Each craftsman was encouraged to put forth his

best technical skill to carry out the design put before him, but there was to be no deviation, no thought of alteration. The design was a summary of Mr. Bentley's knowledge and resources, and at the finish it remains purely that.

This refusal of the craftsman's invention acts injuriously on the worker; he concerns himself in consequence with perfecting his dexterity, and the sprouts of his humour and invention get frost-

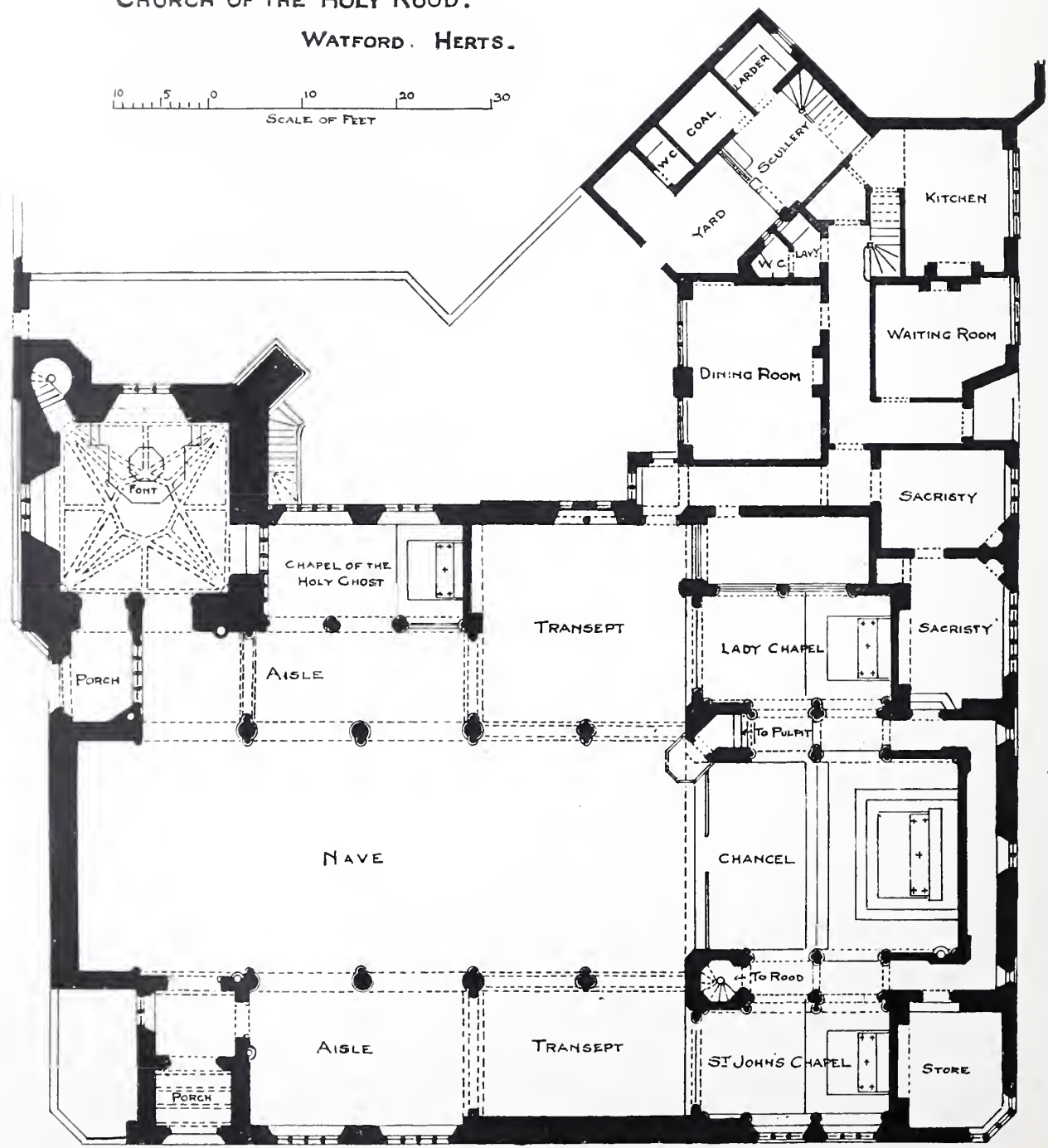
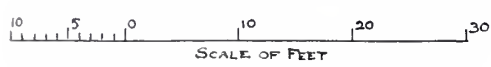


nipped, or wither from atrophy. Neither Mr. Butterfield nor Mr. Bentley could leave any "school" to carry on their traditions, because neither of them permitted any growth in their work other than the growth in their own brains. All this apparatus of research, knowledge, experience and invention, together with the vast contributory contingent of labour, goes to the making of a crystal, not a plant—a crystal, brilliant, complex, many-sided it may be, but sterile; the residuum of the crucible, got by immense pains and at great heat by force of the ingredients, but without the agency, so to speak, of shaping hands. Such hands as were used might be called mechanical extensions of the official engine. This intense

personality being, notwithstanding its various throwbacks into the past, a creature of its own time, passes also with the time, so far as subordinate matters are concerned. The main conceptions endure. The great architectonic qualities of size, romance, reverence, mysticism, display, touch chords that have been vibrating since man began to build—their utterance is heartfelt, perennial, universal. The dramatic interior of the Westminster Cathedral shows this. In its present unfinished state, it is full of impressive majesty—of pious sentiment. The shadow of the solid domes brooding at that great height, the tempered light from the lifted cupola over the chancel, the patient arches, the twilight recesses,

CHURCH OF THE HOLY ROOD.

WATFORD. HERTS.







CHURCH OF THE HOLY ROOD, WATFORD.  
FROM THE NORTH-WEST.

*Photo: Wm. Coles.*





CHURCH OF THE HOLY ROOD, WATFORD.  
FROM THE SOUTH-EAST.

*Photo: Wm. Coles.*

these and the many other effects that impress the spectator on his entry, are architectonic ideas, independent of detail.

Here has been raised the shrine to the hopes and aspirations of the twentieth century, vast as befits our extended powers of construction, serious

as befits the sense of our position in the world, and, as it at present stands, simple and impressive from its absence of learned details, of that invested interest laboriously collected, rather than foaming spontaneously out of the pent-up enthusiasm of its devisers, carrying a living cry within it.





INTERIOR OF THE CHURCH OF THE HOLY ROOD, WATFORD.

*Photo: Wm. Coles.*



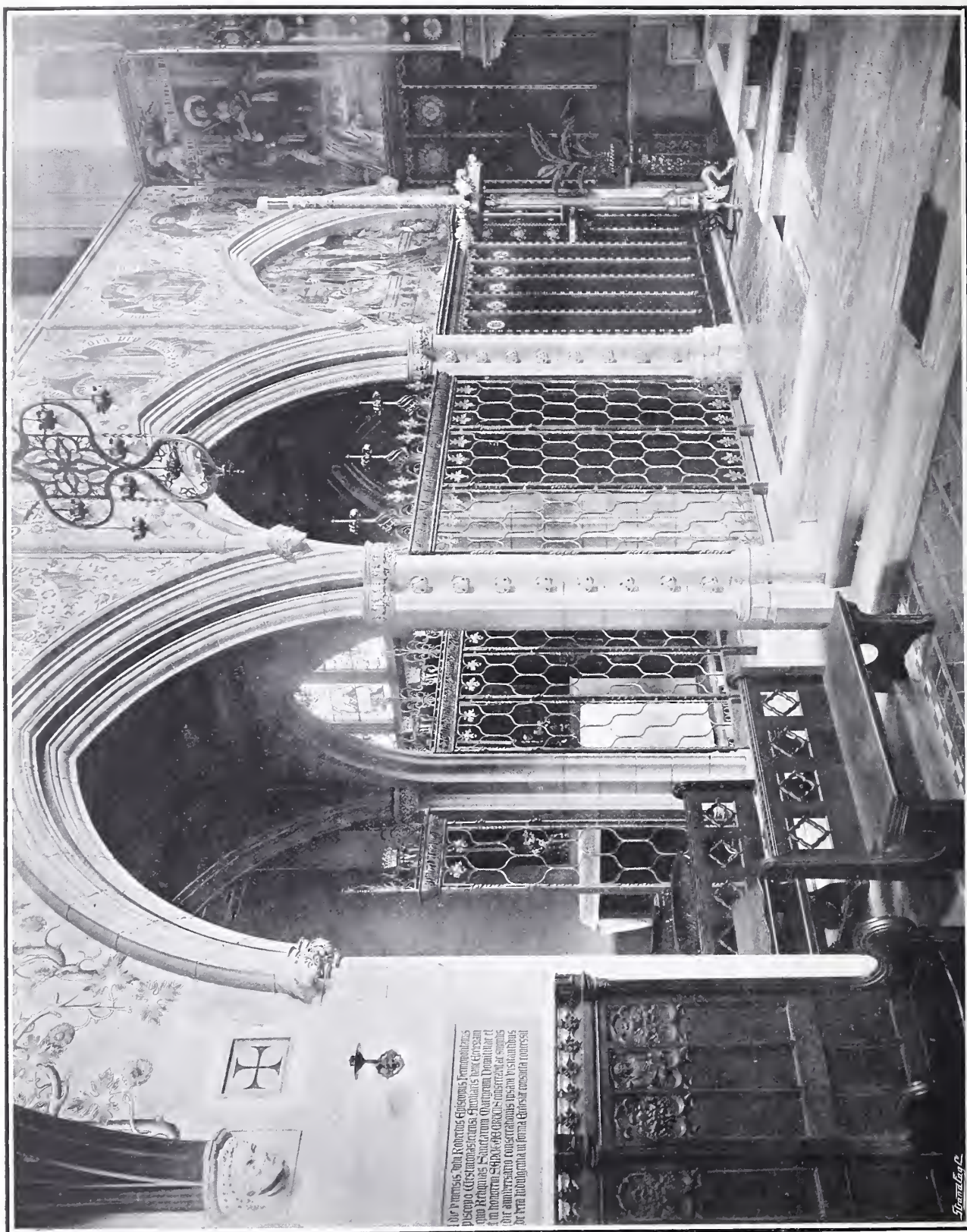


Photo: Wm. Coles.

CHURCH OF THE HOLY ROOD, WATFORD. VIEW IN THE CHANCEL.

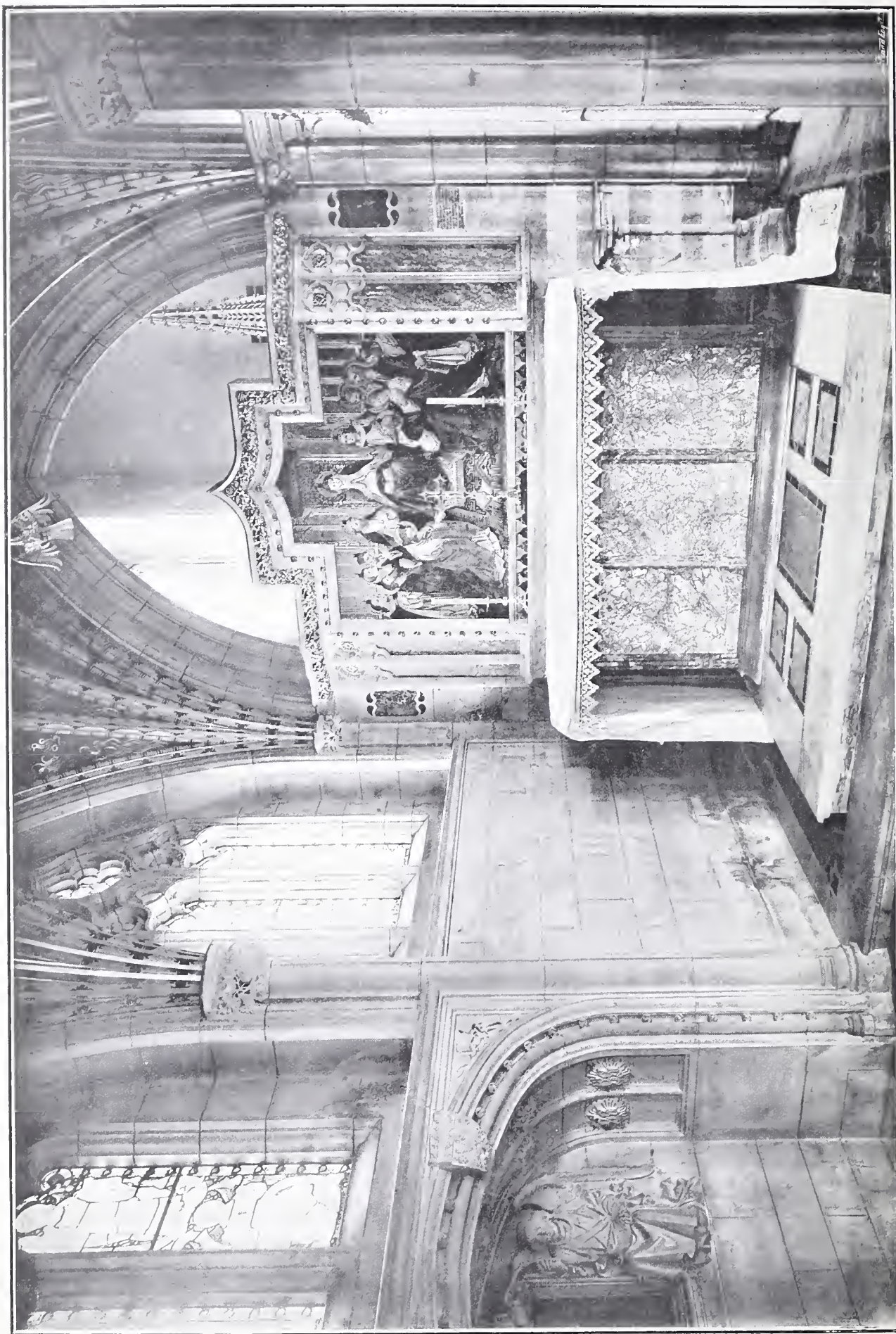




*Photo: Wm. Coles.*

CHURCH OF THE HOLY ROOD, WATFORD. VIEW OF THE HIGH ALTAR.





CHURCH OF THE HOLY ROOD, WATFORD. VIEW OF SIDE CHAPEL [OF THE HOLY GHOST].

Photo: Wm. Coles.



# VAN EYCK'S DISCOVERY. BY C. J. HERRINGHAM.

THE following notes, dealing with the materials and methods of early oil-painting, should be read in connection with a paper in the *Architectural Review* for December, 1901, on the Secret of Van Eyck. I combat the author's view that the discovery was the purification of oil by washing, and that this is the sole secret of the beauty and permanence of Flemish painting, and hold to the varnish theory, namely, that a principal part of the secret lies in the incorporation of a very perfect varnish with the pigments.

I am going to quote the passage from Vasari, which was used formerly as the foundation of the doctrine that Van Eyck entirely invented oil painting. It is absolutely certain now that this is not true, since oil was used as a vehicle for colours at least some centuries before his time. Now we know this we can see that Vasari may have known it too. His words allow of this. It is rather amusing that Ernst Berger, the Munich writer on the technical art-tradition, finds in the passages of Vasari that assign the invention of oil and varnish painting to Van Eyck, a clinching proof that Van Eyck's discovery was a method of painting with an emulsion of yolk of egg blended with his improved oil or varnish. I have carefully read over several lengthy pages which unfold his argument in the hope of being able to find something tangible, but without success.

I am not sure whether Vasari really knew what happened in respect of the improvement in oil painting, or if he only wished to slur over his ignorance. Van Eyck, he says, had been stimulated to research by the splitting of a freshly varnished tempera panel placed in the sun to dry.

"He began to devise means for preparing a kind of varnish which should dry in the shade. . . Having made experiments with many things both pure and mixed together, he at last found that linseed-oil and nut-oil, among the many he had tested, were more drying than all the rest. These, therefore, boiled with other mixtures of his, made him the varnish which he, nay which all the painters of the world had long desired. Continuing his experiments with many other things, he saw that the inixture of the colours with these kinds of oils gave them a very firm consistence which when dry was proof against wet; and moreover that the vehicle lit up the colours so powerfully that it gave a gloss of itself without varnish, and what appeared to him still more admirable was that it blended infinitely better than tempera."

There is certainly ambiguity. Strictly speaking, we should understand that the oils alone lit up the colours, but I think the meaning might not unfairly be taken to be that Van Eyck tested the oils everybody knew of, and then succeeded in purifying them more perfectly and in fortifying them with varnish, that is, he boiled resin with the oil

in such manner that it still retained some limpidity, unlike the *vernice liquida* which was best spread with the hand, because too viscous for the brush. These fortified oils or varnish he mixed with his colours as a painting medium.

There is, by the way, between the first and the second edition of Vasari, a curious difference in another short passage relating to Van Eyck's alchemical experiments; in the first he says Van Eyck *distilled* oils to make varnishes; in the second that he *made* the oils, as if Vasari had found out that Van Eyck was not supposed to have distilled oils, either the fixed or the essential.

In his materials for a history of oil-painting, Eastlake takes the view that the inixture of the varnish with the colours must be really intended, looking at the passage from a commonsense, though not grammatical standpoint. He does not explain further, but I suppose he means what is obvious: viz., what was the use of a beautiful perfect varnish if the improved oil alone lit up the colours, giving a gloss and durability which dispensed with a final varnish. Vasari, in any case, made no clear or complete statement.

For further inquiry we must turn to the scanty notices in early documents—to chemical knowledge of the behaviour of oils and resin, and to the examination of the actual appearance of the surface of pictures. A quick glance at these scanty notices in chronological order will best put us in a position to judge of such indications as exist of the nature of the discovery, in other words, of the improvements which arose at the meeting point of the 14th and 15th centuries, and which at a considerably later period came southward from their northern birthplace.

Oil-painting, as far as we can tell, had a double origin—from the oils and balsams of wax encaustic (the wax probably being omitted when it was difficult to obtain) and from the varnishes, often tinted, which were at a very early period used to protect and give lustre to colours and gilding. Thick yellow varnishes for this purpose are described in the Lucca MS. of Byzantine or Græco-Roman origin in the writing of the end of the eighth century. These are composed of an enormous number of different resins boiled in a little oil and coloured yellow. Pliny and Vitruvius speak of the oil used with wax for protecting vermilion. Pliny knew that all resins will dissolve in oil, and he gives a tradition about a dark fluid used by Apelles, which being spread over pictures, it was as if talc were interposed between them and the spectator, toning the brightness of the colours and heightening the white (meaning the contrast caused by deepening the darks) and preserving the pictures from dirt.

Painting with natural resin (a liquid fir balsam

probably, is spoken of by Lucanus, a contemporary of Nero. as the best way of uniting the power and harmony of the oil with that of the colours. In the Lucca MS. the varnish was only for superficial application. The painting mediums were wax and fish glue. On walls fresco was apparently used.

At this time, the eighth century, the drying quality of certain oils was known, and bleaching oil by agitation during exposure to the sun was described by Dioscorides, A.D. 60—he also knew that poppy oil exposed to the sun deposits its mucilage as linseed oil does. Ætius, a physician of Mesopotamia, had described nut-oil (about 540 A.D.) as having “a special quality which is of advantage to gilding and encaustic. For it dries and keeps gilding and encaustic firm, and protects them for a long while.” Galen, in the second century, knew that linseed and hempseed are in their nature drying. There is nothing, or next to nothing more to be quoted till the turn of the eleventh and twelfth centuries, when the German monk Theophilus gives definite instructions for preparing oil, painting pictures with it, and for making varnishes to varnish these pictures. The crudity of the process is surprising considering how much was known to the late classical writers. The oil, linseed, was merely extracted in a press with no sort of purification. It would be dark, thick, and full of non-drying mucilage and moisture. The need of improvement was imperative. No wonder the painting was tedious.

“And then take the colours which you wish to lay on, grinding them carefully with linseed-oil without water, and make tints for faces, and for draperies, as you made before with water, and beasts or birds or leaves in their various colours. All sorts of colours can be ground and laid upon woodwork with the same kind of oil in those things only which can be dried in the sun; because each time that you have laid on one colour you cannot superpose another upon it until the first has dried, which for figures is excessively long and tedious.”

There is a group of monkish Latin MSS. of the twelfth and thirteenth centuries closely linked to the last-mentioned by Theophilus, and written in France and Normandy and England. In these painting with oil is often mentioned. They are the Mappæ Clavicula, Eraclius, St. Audemar, and one in the Sloane Collection, No. 1754. Eraclius tells us “How oil is made fit for tempering colours.” The method was to boil it long and slowly with lime, skimming it, and then put white lead in and stand it in the sun for a month or more. “Then strain it and keep it and dis-temper the colours with it.” This is a process for purifying oil, and rendering it siccative and thick. We can understand that when nothing was mixed with pigments to make them “set up,”

a thick oil may have sometimes had its advantages, and when the old writer adds that, “the longer it remains in the sun the better it will be,” the thickening perhaps did not seem to him a set-off against the gain in paleness and drying qualities obtained by exposure to the sun.

Our cathedral accounts and royal accounts for the fourteenth century and earlier are full of payments for oil, red varnish and white varnish; once we find “painters’ oil,” bought from the master painter of St. Stephen’s Chapel about 1350, and once “white varnish of Bruges.” A good many resins were used for varnish, certainly sandarac, mastic, and fir resin, or concrete turpentine. One of the two varnishes described by Theophilus is most likely amber.

I cannot find any account of further improvements until a German MS. of about the Van Eycks’ date. Cennino, writing towards the end of the fourteenth century or rather later, knew of nothing better than what we find in Eraclius, or rather than the method of Dioscorides, for he only boiled or sun-dried the oil till wasted to half the original quantity. Painting with this oil is, he says, the method much practised by the Germans. It is noticeable, however, that he says varnish or *vernice liquida* is the strongest tempera.

But the Germans then, or a very little later, knew a good deal more of the matter. In the Strasburg MS., said by Passavant to be in the handwriting and language of the early fifteenth century, we find two novelties; a better way of purifying oil and rendering it siccative, and the incorporation of varnish with every tint. The original MS. was in the Strasburg library and was destroyed in the fire in 1870. Fortunately a copy had been made for Sir Charles Eastlake, which is in the National Gallery library. According to a recent German opinion it is of Alsatian authorship, and may possibly belong to the close of the fourteenth century. The writer was evidently copying out selected recipes from a little book that lay before him. Those referring to oil-painting form the principal source of information for the chapter on this subject in the much later book, “Kunst und Werkschul,” whose author makes no allusion to the Flemish style.

“Now will I teach how to temper all colours with oil, better and more masterly than other painters, and first the oil is to be prepared that it may be light and clear and may dry quickly. . . . Take linseed, hemp, or old nut-oil as much as you will and put in old burnt white bone and the same quantity of pumice-stone, and let that boil up in the oil and throw the scum away from the oil, and take it off the fire and let it get quite cool, and if there is about a quart of the oil, put in about one ounce of white copperas (sulphate of zinc) and it will disperse in the oil and become quite clear and pale, and afterwards strain the oil through a clean cloth and put it four days in the sun, and the oil becomes thick and clear as



crystal, and this oil dries very soon, and makes all colours clear and glossy, and all painters do not know this oil, and from its goodness it is called *oleum preciosum*, and a half ounce of this is well worth a 'schilling.'

After a list of pigments the copyist continues,—

"Here note that these colours are to be well ground with the oil, and at the last with each colour three drops of varnish are to be ground, and then put each colour apart in a clean vessel . . . with all the above-mentioned colours one may grind a little white well-burnt bone, or a little white copperas as big as a bean, so that the colours may dry pleasantly and well."

It is to be noted that the rules for using the colours resemble the primitive missal painting style, pure colour being used as shade to a colour made paler by white.

Three varnishes are given all made with oil, one made from common "glas" resin, probably sandarac—one from mastic, and one from gloriat or concrete turpentine, but there is a little confusion in the recipes and nothing is said about their use.

The process for purifying and drying the oil would be a very good one provided the oil had already shed most of its mucilage by washing or repose. The next notice of importance is towards the close of the fifteenth century, or rather earlier, in the Sloane MS. No. 345. A former possessor of the MS. mentions De Ketham, a physician, probably Flemish, as the author. He is known by medical publications. The language in this MS. is Flemish, but in one of his printed treatises he is styled Alemannus, a term, like Tedesco, often used for natives of the Low Countries.

We have again here the actual mixture of varnish with colours, and it is the amber varnish which has been widely conjectured to be an important factor in the Van Eyck method. There is further the addition of a balsam, not improbably another element in the secret.

"To make a composition (or substance) which serves for all colours.

"Take 1 lb. of linseed oil and boil it one hour, then take 4 oz of pulverized amber and put it into an earthen vessel, and pour on it as much of the aforesaid linseed oil as will cover it. Let it boil till the amber is melted; the solution must then be strained through a cloth and added to the first oil. Let it boil and try on a slate whether it is strong enough. If it is, add to it 1 lb. of resin (concrete turpentine), again suffering it to boil a little. Then take it off and it is ready."

A medical writer of the sixteenth century speaking of amber, says that when it is dissolved in oil it forms the vernix of the Germans, other ingredients being added. Concrete, *i.e.* Venice turpentine, is very helpful in the solution of amber, always a difficulty, as it discolours in the great heat necessary with only oil.

De Mayerne, physician to Charles I. and friend of Rubens and Vandyck, records much that is interesting about this continuation of the Flemish

tradition, and not infrequently mentions the directions of painters that varnishes were to be mixed on the palette with the colours. He notes as obtained from a German, an amber varnish made with rectified spirits of wine and spike oil; also thick Venice amber oil, of which he says: "This oil mixed on the palette with the colours prevents them from sinking in, and makes them translucent like glass, and exceedingly brilliant."

Armenini, Bisagno, Baldinucci, Vasari and De Piles, the three latter especially, recommend innmixtures of varnish as preferable to varnishing the picture. This does not exhaust the list.

To return to the oil and its purification. No directions for freeing it from mucilage by washing are known as old as the time of Van Eyck, but it was the later Flemish method, and is now considered undoubtedly the best, and is likely to have been part of the "secret," because a washed oil becomes so exceedingly limpid, and needs little further treatment to be admirably siccative. It would, I believe, permit of the crisp minute work of the school without the use of an essential oil, for which there is no positive evidence. Of this, however, it is difficult to feel complete conviction.

Naphtha or some other essential oil may possibly have been used sparingly. In attempting to copy Van Eyck's technique I found it possible to use essential oils without spoiling the gloss.

A recipe for washing oil from the convent of the Gesuati at Florence (Perugino's friends) may be of the fifteenth century. It is the usual shaking together of oil and water seven or eight times—the water with the mucilage being removed each time. At the end is the remark, "whenever you find oil mentioned, this purified oil is meant." Sand and salt can be put in the water to help the separation of the mucilage. The earliest description of the process seems to be a communication to De Mayerne from Mytens, painter to Charles I. before the arrival of Vandyck, for preparing a "colourless and thin linseed oil."

"Mix the oil with water and white sand in a glass bottle; shake it three or four times a day till the contents appear like milk and leave it constantly exposed to the sun in the month of March. In a month the oil will be as clear as water: and every time (after the vessel is shaken) the warmth of the sun separating the oil from the water, purifies it, and at last bleaches it perfectly."

It is impossible to mention all the slight variations and improvements gradually introduced. I chose what seemed the best way, and tried it myself. I got a quart of raw linseed oil, which looked like muddy treacle. I put it into a large bottle with an opening top and bottom, and added about three pints of water, shaking it well till it was all froth. Then it settled for a month in a warm place. I drew off the water and mucilage, and

repeated the operation eight times. The bottle was kept well corked. The oil was finally exposed to light for a few days in an east window. Used for painting it dried in eight hours quite glossy. It was exceedingly thin and very pale. Lionardo da Vinci's pictures are one proof among others, however, that all oils darken, even nut-oil most carefully prepared. Any way of hastening the complete solidification of the oil throughout tends to preserve its paleness. The solidification is caused by oxygenation. This is promoted by sun and firewarmth, but metallic compounds containing oxygen hasten the process. They are called driers. Lead oxides are and have been much used, but there is great risk with them of darkening and disintegrating the pigments. Verdigris, a salt of copper is the very fiend incarnate. An oxide of manganese is most recommended by modern authorities, but they find no fault with sulphate of zinc (also containing easily-liberated oxygen) *alias* white copperas, except that it is not very powerful—and this after its first appearance in the Strasburg MS. seems to have been the best liked in the later Flemish school. The liberated zinc simply falls to the bottom of the oil and is quite harmless. The Strasburg MS. makes one incline to the opinion that a siccative oil was ground with the pigments. If these were freshly ground nearly every day and three drops of varnish were added to the small daily ration of each colour required for that highly-finished painting, the proportion of varnish must have been very large.

A siccative oil is on the way to become a sort of resin, and is then fit for preparing varnish. What were the varnishes? All evidence is in favour of various varnishes having been used for various purposes and the surface appearance of pictures confirms this. The resins were amber, sandarac, mastic, the balsams, and perhaps copal. Amber and copal are the two hardest resins known and most difficult of solution, but amber was a northern product and easily procurable. Copal comes from Africa. There is little if any evidence of its use. But in some pictures, especially Van Eyck's, there is considerable uniformity of surface, and the question is suggested whether here we may not have a compound varnish combining the merits of several resins. Copal and amber are hard, durable, glossy, protecting resins which do not darken very seriously; sandarac is not so hard or durable, and darkens seriously; mastic is pale and bright but not durable; the balsams have gone out of use.

To begin with, which is best, amber or copal? Sheldrake made some interesting experiments on amber varnish a century ago. Whether made with linseed, nut or poppy oil, tints mixed with it were more brilliant than mixed with the best drying oils, and shut up in a drawer for several

years lost nothing of their original brilliancy—with only oil the same colours in the same conditions could hardly be recognized. They were, when thoroughly dried, proof against strong sun and stove heat, and resisted the action of spirits of wine and turpentine united. They dried as well in damp as in dry weather, and with no skin on the surface. They were not liable to crack, and were of a flinty hardness. So much for the merits of amber. De Mayerne observes that the amber varnish used by Gentileschi did not spoil white. Dr. Laurie has made experiments which confirm Sheldrake's, besides making some remarkable discoveries about the forgotten balsams—formerly represented by Venice turpentine and *olio de abezzo*—now principally by Canada balsam. The discovery is that being damp-proof they protect fugitive colours which usually do not fade where damp is entirely excluded.

Eastlake refers to the use of white varnishes for protection of light fugitive colours, and sees nothing to choose between a varnish composed of mastic with a little nut-oil, or of fir-resin with a little nut-oil—one part oil to two or three of resin—the colours to be protected from the damp being verdigris, the yellow lakes, and the blue carbonate of copper. But Mr. Laurie's experiments show that the balsams or fir resins possess this power far beyond all other resins. Do not forget the gloriat or fir resin varnish in the Strasburg MS. nor De Ketham's compounded amber and fir resin. Mr. Laurie's problem was:—What has protected the crimson drapery, green dress, and the oranges of Van Eyck's "*Arnolfini*"—the pigments being almost certainly crimson lake, verdigris and orpiment?

In experiment all varieties of raw, washed, or drying oil admitted moisture, though very long drying in a desiccator made the oil resist moisture better. Similar experiments with fugitive colours protected by resins dissolved in completely evaporating mediums, gave the result that out of colophony, mastic, Sierra Leone copal and amber, amber alone resisted moisture for weeks—the others only for a few hours. But fine samples of amber and copal varnish mixed with pure drying oil admitted moisture. At this stage he noticed the balsam ingredient of the old recipes, and he found that it can almost prevent change in verdigris exposed to sulphuretted hydrogen, which in oil goes black in a few hours; can separate cadmium and emerald green, which would attack one another and go black if only divided by a layer of dried oil, and can even preserve carmine in sunlight save just the freshness of its purple bloom. Venice turpentine on the trial canvas of Sir Joshua Reynolds, in the possession of the Royal Academy, has kept gamboge from fading. The



dab labelled gamboge in oil has quite faded. This resin is more damp-proof than the usual modern substitute Canada balsam. The balsams need to be dried by some method or another to be fit for varnish. Eastlake notes an experiment by an Italian of last century which resulted in a very favourable testimonial to the qualities of olio de abezzo, used as a varnish, in maintaining the freshness and moist look of oil painting, and indeed restoring this freshness to old arid pictures.

There is a difference between the early and late Van Eycks. More of the early are now attributed to Hubert—these show a thicker glassier varnish less tractable in the brush. The later, which are certainly John Van Eyck's, are painted with a thinner, less lustrous, and absolutely manageable medium. The cracks are finer, but they spread a closer reticulation over the surface of the picture. The nature of cracks should reveal the nature of the material in which they occur—but it is by no means an easy study. On the whole I think that mastic mixed with oil paint fissures with gaping edges; that the balsams split and the edges of the paint tend to turn up when they are used in quantity. Amber and copal make very fine cracks with a rectangular reticulation—but very often this is complicated by cracks in the ground and shrinkage in the panel. Sandarac cracks, according to Eastlake, are abraded at the edges and in time become corroded.

About the process of painting and its stages there is little written evidence. The grounds of the early Flemings were nearly always undoubtedly the same gesso on panels that the tempera painters used. There may sometimes have been a tempera beginning, but I am inclined to think that often or generally there was only a warm water-colour monochrome on the gesso which was next made non-absorbent, perhaps by size, perhaps by varnish, and on this the darks were put in all over with a rich blackish brown colour in a very thick medium—a strong dark varnish, I should say. Then the picture was painted as nearly right as possible in oil pigments tempered with varnish, some atmospheric toning and sharp detail forming the final stage. The thick dark shadow standing up in ridges is a very constant feature of early oil painting. In the "Arnolfini" a fine shallow reticulation of cracks passes over this shadow work throughout the picture, which has suggested to me the possibility of a thin layer of varnish having been passed entirely over the monochrome into which the colour was painted. I am sure there is a transparent warm brownish colour underneath the solid painting, and it would of course form the drawing and shading of the subject. Here and there, however, I admit, a partial underpainting with tempera

suggests itself, and it may be that occasionally a complete dead-colouring in tempera of some sort formed the basis of a final, complete varnish picture.

I have begun copying the "Arnolfini," using amber oil varnish compounded with mastic varnish and purified Canada balsam all thoroughly warmed together in an incubating oven. This recipe was given me by a picture restorer who said that he and his father had used it all their lives. I tried variations of the quantities he gave. I was interrupted and did not keep exact notes, but I think I found that rather less than half of Schonfeld's oil amber varnish and the rest equally spirit mastic and Canada balsam dissolved in a little turpentine worked well without flowing. By grinding powder colours in good drying-oil and this varnish in varying proportions I think it is possible to get the texture and lustrous effects of the original. The smallest touch will keep its place or the slight flow can be imitated which is wanted in some parts. I am convinced that the technique of the picture could not be imitated without using varnish.

In searching for the reasons of the excellence and durability of early oil pictures, especially Flemish, we must not forget that tempera methods would not at once be laid aside, and one of these was the almost daily fresh preparation of the colours, and this practice was no doubt continued for some time after the general prevalence of oil-painting, the oil and varnish being consequently used in as perfect condition as possible.

Now-a-days the oil may be too new or too old, impure or adulterated. Varnishes are by no means perfect either, and often won't dry, and what shall we say of the oil in the tubes, which even if it should be pure and good to begin with soon acidifies and loses its drying property. Look at the dirty old tubes in most studios—the oil they contain is neither very fresh nor kept in well-corked bottles. Aluminous earth mixed with the pigments to increase their stiffness and body is also deleterious. Grounds containing white lead are universally condemned as unceasingly a cause of darkening, but are universally used. The Fleming used the harmless gesso—separating even it from the painting by a film of size or possibly varnish, and the more absorbent ground thus produced greatly assisted the brilliance of the painting, which of course, however, largely depends on the unerring *alla prima* painting—every part of every stage telling in the final effect. Other smaller matters contribute to the perfection of the effect, as the fine grinding of the pigments; but the sum of the matter is good oil, good varnish, good grounds, and method in the painting.





Photo : E. Dockree.

CHARTERHOUSE FROM THE SQUARE.



# CHARTERHOUSE. I.—THE MONASTERY. BY BASIL CHAMPNEYS.

PARADOXICAL as the statement may appear, it is certain that many works of art and monuments of antiquity fail to attract attention on account of their proximity and readiness of access. "A prophet is not without honour save in his own country;" and London, which is to most a mere workshop, seldom presents itself to the ordinary mind as a profitable field of antiquarian research: many, who are prepared to spend time and money in visiting Continental antiquities, are apt to ignore those that are passed in the daily walk. It is typical of modern tendencies that men should divide their lives and interests into "water-tight compartments," identifying times and localities with money-making on the one hand, and with recreation and culture on the other: no less characteristic of humanity in general is it that it should procrastinate, so that what may be seen on any day should never be seen at all.

At any rate, whatever the reason may be, it is certain that the remains of Old Charterhouse are *terra incognita* to the large majority of the citizens of London, even to the minority who are capable of, and elsewhere show an interest in the monuments of the past; and while many have a vague idea that the Charterhouse is a foundation of some antiquity, associated with the education of youth and the support of decayed gentlemen, among whom Thackeray's "Colonel Newcome" rightly takes precedence of mere historical personages, few are aware that within the precincts may be found considerable remains of an ancient fourteenth-century monastery, of two subsequent periods of conventual building, and of the domestic architecture, in its most accomplished type, of the time of Elizabeth and James I.

The last quarter of the century now concluded showed a marked desire to call attention to both the antiquarian and artistic interest which London, in spite or in virtue of its primary aspect of a gigantic workshop, possesses to the discerning eye. Even the fog, even the engineering monstrosities of the railway lines, have been pressed into the service of art, not unsuccessfully; and though the interest of the present subject lies beyond the sphere of aerial perspective and colour, though it is almost exclusively a matter of archæology and architecture, of form and proportion, to which photography can do ample justice, still, some special value will be found in its associations with the busiest part of the great city, in the sudden transition from the scene of turmoil and competition to the old-world quiet

of the ancient precincts, which have preserved through various transformations a solemnity, dignity, and repose characteristic of the great cemetery, of the ascetic monastery, of the home of youthful study, and of old age peacefully waiting for death.

I may record, too, as an additional source of interest, that no more than sixteen years ago the old buildings narrowly escaped the incursion of the house-breaker. With a view to increasing the funds available for the pensioners, a Bill was introduced in Parliament (in 1886) for cutting a road through a portion of the precincts, in order to convert some part of the hospital premises into building land. The scheme would at once have involved the destruction of "Wash-house Court," and eventually, no doubt, of most of the ancient buildings. This proposal was, fortunately, defeated—strange to relate, by the votes of the Radical party. Similarly Sir John Lubbock's Bill for the protection of ancient monuments was carried by Liberal votes against Conservative (?) opposition—an anomaly which suggests on the part of the Tories a somewhat obsolete idea of the rights of property. May we credit them with the view that, even if the time is passed when a man has an indefeasible right to beat his own wife, he must still be allowed to eat his own monument? The danger, however, is passed, and is scarcely likely to recur. Now that few antiquities have escaped the hand of the speculator and the ignorant restorer, public opinion seems likely to prove tenacious of the remnant.

In former days the transition from the noise and traffic of the City to the quiet of the precincts was less abrupt than it is at the present moment. Charterhouse Square, originally a part of the land acquired by the founders of the monastery, was so isolated from the nearest thoroughfare as to form, as it were, an outwork to the Charterhouse itself; and the Governors still retained their rights over it by exacting a nominal payment from the tenants of the houses opening on the square for permission to leave them by their front doors. At present an important road runs through the square on the south side, and its character has thereby been considerably modified.

It is, however, time to turn to the actual history of this ancient foundation, and in pursuance of a subject which, to an *alumnus*, must necessarily suggest countless irrelevancies of memory and association, I shall endeavour to limit myself strictly to the archæological and architectural history of the fabric.

In August, 1348, the terrible plague known as the "Black Death" made its appearance in England. "So great," we are told, "was the mortality, that there remained scarcely enough

living to bury the dead." The churchyards of London were quickly filled, and thousands were buried in common graves outside the town. Ralph Stratford, the Bishop of London, wishing to secure consecrated ground for the bodies of the dead and sacred offices for their souls, purchased a piece of land at West Smithfield, just outside the City walls, on which he built a mortuary chapel, and called the place Pardon Churchyard and Chapel. This, a plot of three acres, originally known as "No Man's Land," is to be identified with the area of Charterhouse Square. Owing to the continuance of the plague, this ground proved insufficient; and Sir Walter de Manny purchased from the Master and Brethren of St. Bartholomew's Spital thirteen acres of contiguous land, which was consecrated as an addition to Pardon Churchyard. Stow, in his "Survey of London," mentions a stone cross which stood in this cemetery, fixes the date of the consecration—1349—and records that fifty thousand dead bodies were buried therein. Sir Walter also built a chapel, in his own portion of the cemetery, in honour of God and of the Annunciation of the Blessed Virgin Mary. This additional land, previously known as the Spittle Croft, was now called "New Church Hawe," or the close of the New Church. Of the earlier of these mortuary chapels no trace or further record remains, but it seems reasonable to suppose that the monastery chapel is, in respect of position and probably of some portions of the fabric, identical with the later of these.

Michael de Northberg had in 1355 succeeded Bishop Stratford in the See of London. He died in 1361, and by his will bequeathed a sum of two thousand pounds, together with certain sacred vessels, etc., and a plot of land, for the founding, building, and endowing of a Carthusian monastery. The plot of land had, as the will states, been purchased from Sir Walter de Manny; who, after the bishop's death, took up and completed the scheme, adding to the precincts a further plot of land, known as Hervey's Croft, which he purchased from the adjoining Priory of St. John of Jerusalem. By this addition the total area was raised to twenty acres.

Sir Walter de Manny has figured in history as the founder of the London Charterhouse. As it fell to his lot to complete the scheme this is not unnatural. It would seem, however, that the Bishop has an almost equal claim to the credit due, and the two must be regarded as joint founders. What precisely were their mutual relations in the transaction must remain matter for conjecture. It is known that de Manny had intended to endow a college of twelve "Capellani." Probably he had, during the Bishop's life, been



FRAGMENT OF SIR WALTER  
DE MANNY'S TOMB.

*Photo: E. Dockree.*

diverted from this scheme into co-operation with that of de Northberg. The term "Double Monastery," applied to the Charterhouse, seems to refer to the number of the monks, of whom there were twenty-four, rather than to indicate the joint foundation of two benefactors.

In 1370 the Carthusian Order took possession of the monastery, and in the following year the royal licence for the foundation was granted. At the end of 1372 Sir Walter de Manny died, and was buried in the chapel in the centre of the choir. It was not till some seven or eight years ago that a fragment of his tomb was discovered—built into the wall of a house in the precincts; but as this fortunately contains his arms, it can be identified with certainty as a portion of the monument mentioned in the records.

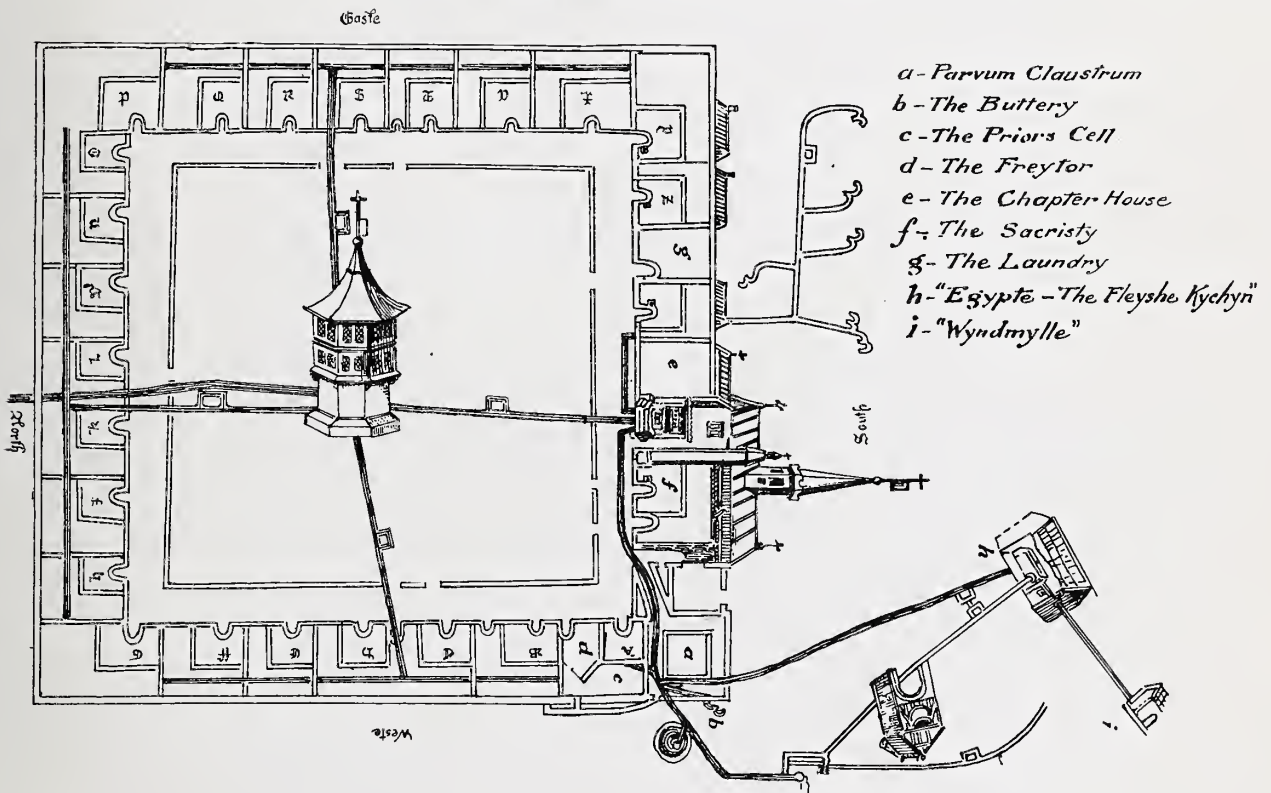
Of the conformation and, to some extent, the character of the monastic buildings, important indications are given in the accompanying plan. Its date is presumably about 1500, and though its primary object is to show the conduit and water supply, its accuracy in other respects is established by conformity with such of the present buildings as date back to the fourteenth century. This, together with some knowledge of the Carthusian Rule—a rule which has remained essentially the same to the present day—enables us to picture with tolerable completeness the original arrangement of the monastery. The drawing is of a kind not uncommon in past ages, which combines plan and elevation. The proportions are no doubt in some respects open to question: the central conduit tower would, if they were insisted on for accuracy, rise, as I reckon, to a height of some 150 feet. The arrangement is that of a



large cloister, giving access to twenty-four cells, figured by the letters of the alphabet, of which, however, there are but twenty-three, j, u, and w not being comprised in the black-letter type. The twenty-fourth cell is not identified by a letter. From the same cloister opens on the west side the "freytor" or refectory, and on the south side the laundry, the chapter house, with the "lavabo" adjoining it, the sacristy, and the chapel. At the south-west angle is the *parvum claustrum*; further to the south-west the monastery gate, in the position of the present entrance gateway, and

it runs counter to ascertained facts. At this point a comparison with the plan of the buildings, ancient and modern, drawn up by the late Mr. Herbert Carpenter, may be of service. It may be noted, however, that Mr. Carpenter has coloured in one tint all the "monastic" work. I am convinced that there were three distinct periods of building, the first including all that is shown on the ancient plan; the second not many years, if at all, prior to the end of the fifteenth century; the third of the time of the last prior, Houghton (1531-1535). It will be notice

*Plan of the Monastery of the Carthusians London*  
Circa AD 1500

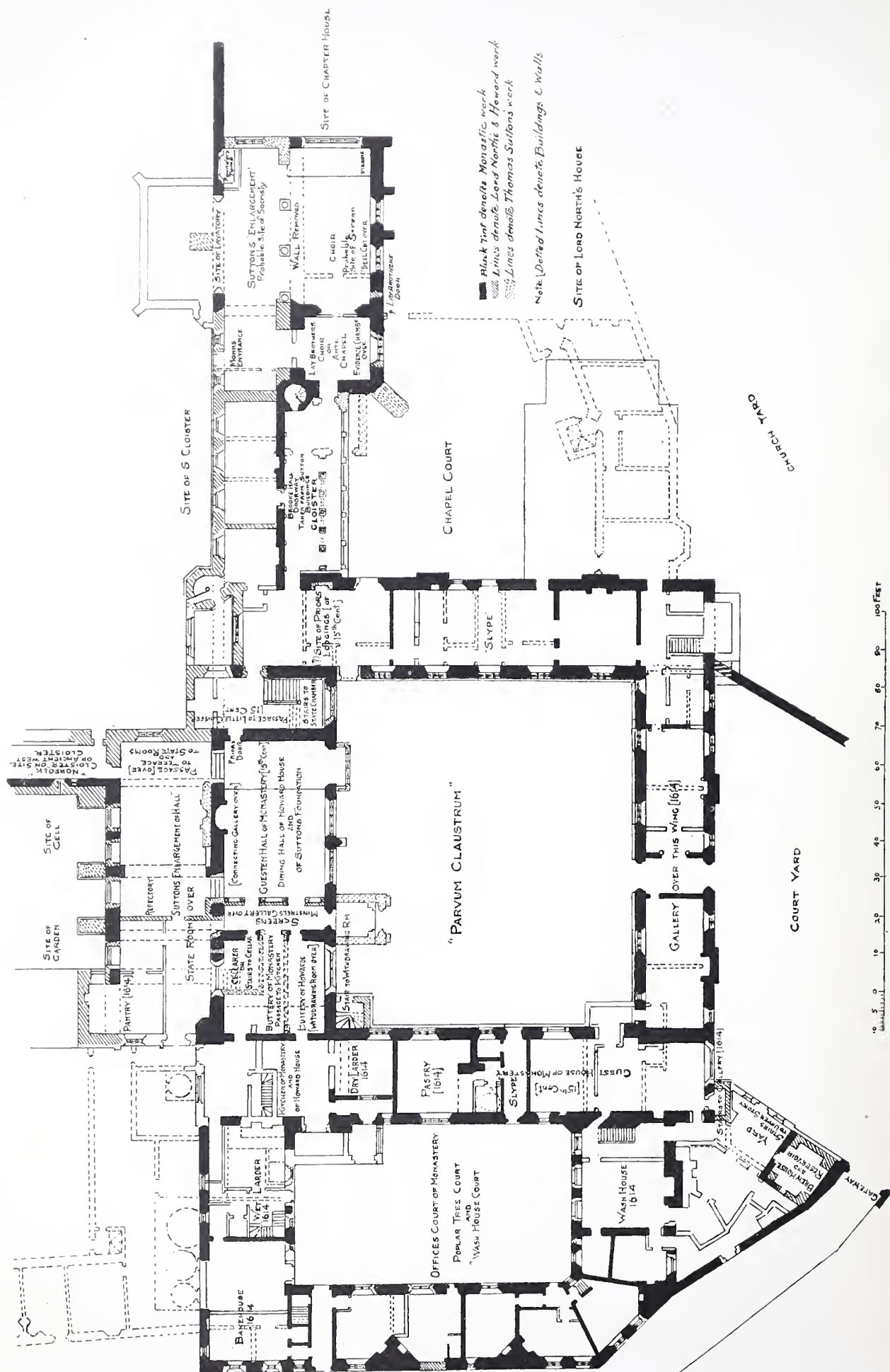


beyond these, standing on what is now the square, "Egypste, the fleysche kychyn," and the "wyndmylle," these latter being without the precincts.\*

The original purpose of this plan is, as I have stated, to record the arrangements for the supply of water to the monastery. The question for us is, how far it may be trusted to give accurate information as to the lines of the original buildings. Some critics have felt justified in discounting its authority on this point, though in my own opinion it fully deserves to be maintained, unless

that the ancient plan shows no buildings in the position of the existing outer court to the south-west; also that the *parvum claustrum* is shown to project southward but a trifle beyond the south wall of the chapel. In the later plan the corresponding feature is some 90 feet southward of the same, undoubtedly the original, wall of the chapel. Whatever margin of inaccuracy may be claimed for the earlier plan, it can scarcely be sufficient to cover this discrepancy. It must be noted, too, that cell "A," the prior's cell, stands contiguous to this *parvum claustrum*, and that the freytor intervenes between cells "A" and "B." Supposing that the original *parvum claustrum* was the domain of the *Conversi*, or "lay-brothers," this arrangement would be explained. The prior

\* The legends on this plan were not to be reproduced on so small a scale. The drawing is, therefore, not in this respect a *fac-simile*.



FROM "THE LONDON CHARTERHOUSE," BY DOM LAWRENCE HENDRIK.

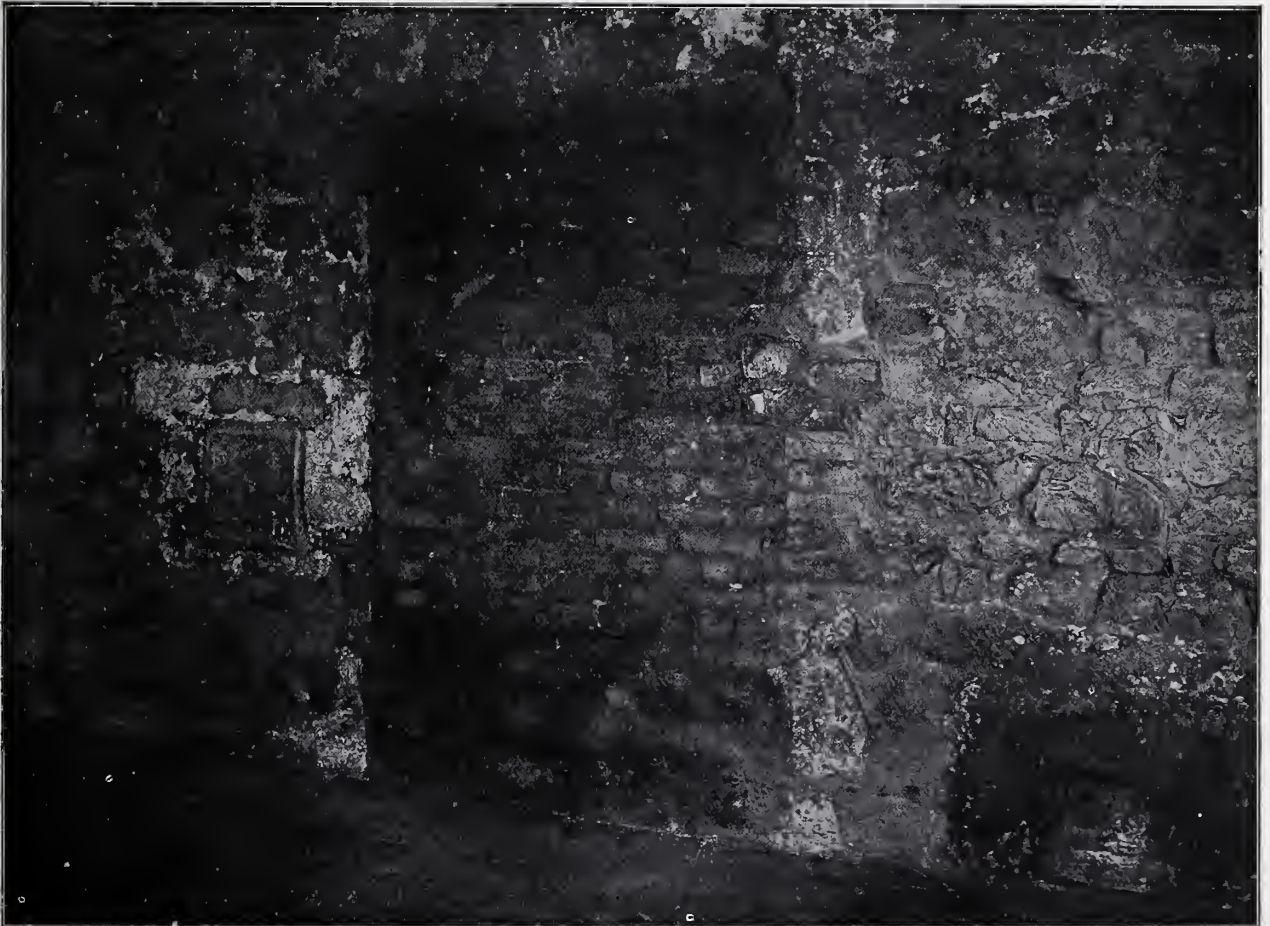


would be in a position to supervise both monks and *Conversi*, who again are not far removed from the freytor, to which, as the plan seems to indicate, they are provided with a service passage. It must be borne in mind that the lay-brothers were an essential element in a Carthusian monastery: on the other hand, provision for the entertainment of strangers might well be left for later development.

I must, however, leave this question for a moment to call attention to some other points in relation to this plan. First, it may be noted that the plans of the several "cells" show an inner sub-division. What was the conformation of these must be deduced from Carthusian usage, as seen elsewhere. Each so-called "cell" contained an ambulatory, a little garden, and a cottage of four small rooms—on the ground level the workshops, above an ante-room, where stood a statue of Our Lady, and the "cell" proper, which served as bedroom, study, and refectory: for the brothers usually took their meals in solitude, meeting only on special occasions in the freytor, while their food (they were the strictest vegetarians) was served by the *Conversi* through a hatch opening from the cloister. Over each door

was painted the distinguishing letter, corresponding, no doubt, with those given on the ancient plan. If the reader refers to this, he will notice that the entrance doorways of all the cells are shown in elevation. On the south side alone are shown both door and hatch. The omission of the latter features on all but the south side can be due only to inadvertence, or to the incompleteness of the drawing. The hatches\* shown on the accompanying photograph are towards the southern end of the western cloister; a further hatch may be identified further to the north in the same wall; the only other traceable in recent years was in the eastern boundary wall of the present area, which boundary must have been the inner wall of the cloister. Why a similar hatch should have been shown in the "sacryste" is a puzzle. Possibly this too is an inadvertence—an error of commission as the

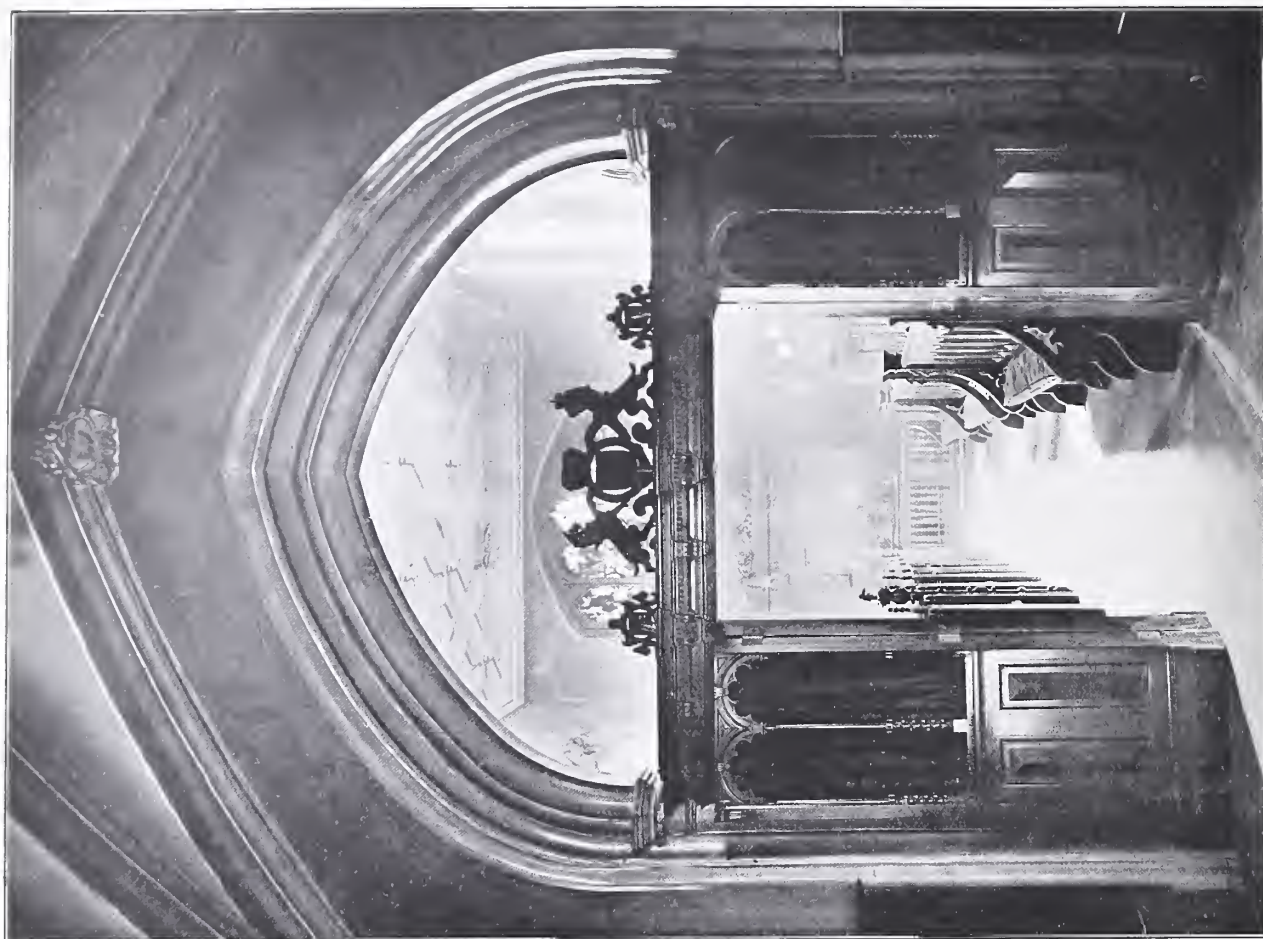
\* To the left of the doorway is a hatch at a lower level than that to the right. The purpose of this is conjectural. I would suggest that it may have been used for putting out refuse, as the other was for introducing provisions, etc. If I am right in identifying this doorway as that of the freytor, as measurements taken on the spot seem to indicate, its presence seems to be adequately accounted for.



ENTRANCE AND HATCHES TO "CELL," OR MORE PROBABLY TO "FREYTOR."

Photo: E. Dockree.





*Photos: E. Dockree*

VIEW OF CHAPEL FROM ANTE-CHAPEL.



PISCINA IN EAST WALL OF CHAPEL.



other of omission; or we may conjecture that it was to enable the lay-brothers to supply the sacristy without entering it; or, again, the area thus assigned may have included a cell for the sacristan. For the rest, the area between the outer cloister walls must have been a square of about 300 feet, and each cell rather more than 50 feet square. The area of the eastern cells, beyond the inner wall of the cloister, must at some time or other have been alienated.\* The hill, which in my school days divided "upper" from "under green," and on which stood the school building, must have been the site of the northern cloister and cells, and the rise of the ground was in all probability formed by their *débris*. Of this earlier portion of the monastery there remain the following recognisable features: the lower portions of the south and east walls of the chapel, the latter containing the mutilated remains of the fourteenth century *piscina*; the fragment of Sir Walter de Manny's tomb, and a few traces of the doorways and hatches of the monastic cells.

The date of this map is given as *circa* A.D. 1500. If this is correct, and if, as I hold, the plan shows all the important buildings of the original monastery, all that was erected subsequently to this

\* There is a probability that such alienation happened during the tenure of Lord North.

date and before the dissolution must have been of the first 35 years of the sixteenth century. There are, indeed, one or two obvious omissions in the plan. The residences of the *Conversi* are not indicated at all; the buttery and kitchen merely by the words "botery" and "cok." The latter may have been mere "lean-to" structures to the west of the small cloister; the former may be assigned conjecturally to the courtyard on its eastern side.\* It is clear that the early sixteenth century saw an important enlargement of the monastery, and we must endeavour, by such indications as are at hand, to show what form these actually took. I may notice, however, in confirmation of my theory, that many benefactions to the monastery of the preceding century are recorded in the annals. Also that in the antechapel the date 1512 is still to be seen; while the brickwork of the "washhouse," or "poplar tree," court exhibits a large "I. H." The date given above would assign the earlier additions to the priorate of Tynbygh, the subject of one of the most stupendous miracles recorded even in mediæval legends: the letters would fix the work in which it occurs to that of Houghton, the last prior, martyred under the visitation of Thomas Cromwell. Tynbygh was prior from 1500 to

\* Or the *Conversi* may have occupied a dormitory over the cloister.



INTERIOR OF WASH-HOUSE COURT.

Photo: E. Dockree.





THE GUESTEN HALL.

Photo: E. Dockree.

1529; Houghton from 1531 to May 1535, when he suffered martyrdom for his faith. As, however, the troubles of the monastery had commenced some two years earlier, it is improbable that any of its buildings were erected later than 1533.

A study of the plan drawn up by Mr. Carpenter and its comparison with the mediæval drawing will give a general indication of the extent and character of the additions to the monastic buildings made subsequent to the year 1500, or whatever may be the precise date of the earlier plan. I have noted above that Mr. Carpenter lumps together all the monastic work without endeavouring to distinguish between the periods; also that he is obviously wrong in identifying the present "Master's Court" with the original *parvum claustrum* of the *Conversi*. Such identification postulates an error of some 90 feet in the ancient ground plan. I am further of opinion that he is in error in assigning the ante-chapel to the lay-brothers. Its date is fixed in a carved boss as 1512. The lay-brothers must have been provided with chapel accommodation before this date, possibly in the western portion of the chapel proper, to which Mr. Carpenter indicates a door, sufficiently accessible from the original *parvum claustrum*. Such errors are doubtless due to failure to apprehend the real and, to me, obvious

purpose of the sixteenth century additions. These were exclusively due to the desire to extend hospitality to guests. In fact, the whole of the buildings shown on this plan as monastic, with the exception of the lower part of the south and east walls of the chapel, which are of earlier date, and of the new refectory, which replaced the original "Freytor," owe their origin to this extension of the functions of the monastery.

We may consider, as briefly as may be, what was the character of this transformation, and what are the evidences of its purpose.

The most suggestive feature of all is the inner gateway to the south of Wash-house Court. This is undoubtedly an addition of the sixteenth century, and clearly indicates a sub-division of the monastic buildings. The main gateway remains the general entrance to the enlarged monastery: the inner gateway indicates a further distinction of its occupants. But the offices of the monastery are within this second gateway, and the *Conversi* must have had their abode in close proximity to them. Those, therefore, who dwelt beyond this enclosure can have been no other than the guests of the monastery. This feature, then, gives the key to the changes which took place in the early sixteenth century, and which may be generally described as follows:—(a) The *Parvum Claustrum* was removed, and on a portion of its site the



Guesten Hall \* (wrongly assigned by Mr. Carpenter to the "fifteenth century") was built; (b) the original Freytor was removed, probably converted into a cell, and a new one built on the site of the original prior's cell, being thus placed for convenience in close proximity to the new Guesten Hall; (c) the Prior's lodgings were removed to a new position, intermediate to the monastic buildings and those for the accommodation of guests, to whom he of course would act as official host; (d) for the lay-brothers, whose ancient cloister and habitations had disappeared a new residence was formed in the additional court to the west, which contained on the ground-floor the offices for both monastery and guest-house; (e) a new rectangular quadrangle of two stories was built out to the south, of which the north side was formed by the Guesten Hall and Buttery, the east side (or a part of it) by the Prior's lodgings; the west side, so far as part of the ground-floor is concerned, by the offices; the remainder, no doubt, was assigned to guest chambers; (f) an ante-chapel (date 1512), probably with access from the guests' premises by a cloister, was built to the west of the chapel. Here the guests of the monastery might hear

Mass without coming into contact with the monks.

In confirmation of my theory, I may say that I have searched diligently for any appearance of work necessarily much earlier than 1500 in this portion of the building, and can find none. On the other hand, though the Master's Court \* was faced with nine inches of brick work some hundred and fifty years ago, a few original features and others which appear to be reproductions of the original work remain to testify to this later date. Moreover, both history and tradition record the entertainment of strangers in the monastery. Sir Thomas More is known to have spent four years as its guest. It is stated that Erasmus and Dean Colet were also entertained there. Sir Thomas More's visit seems to have been made at the very end of the fifteenth century, when Roche was prior, and the monastery may then have been in its original state. At any rate, his residence there points to the new departure in the uses of the monastery, which may have suggested the transformation of this part of the fabric.

It remains only, so far as may be, to distinguish between the earlier and later work included in this extension. And, seeing that the period

\* The walls of the original Guesten Hall extended upwards only to a little above the lower tier of windows.

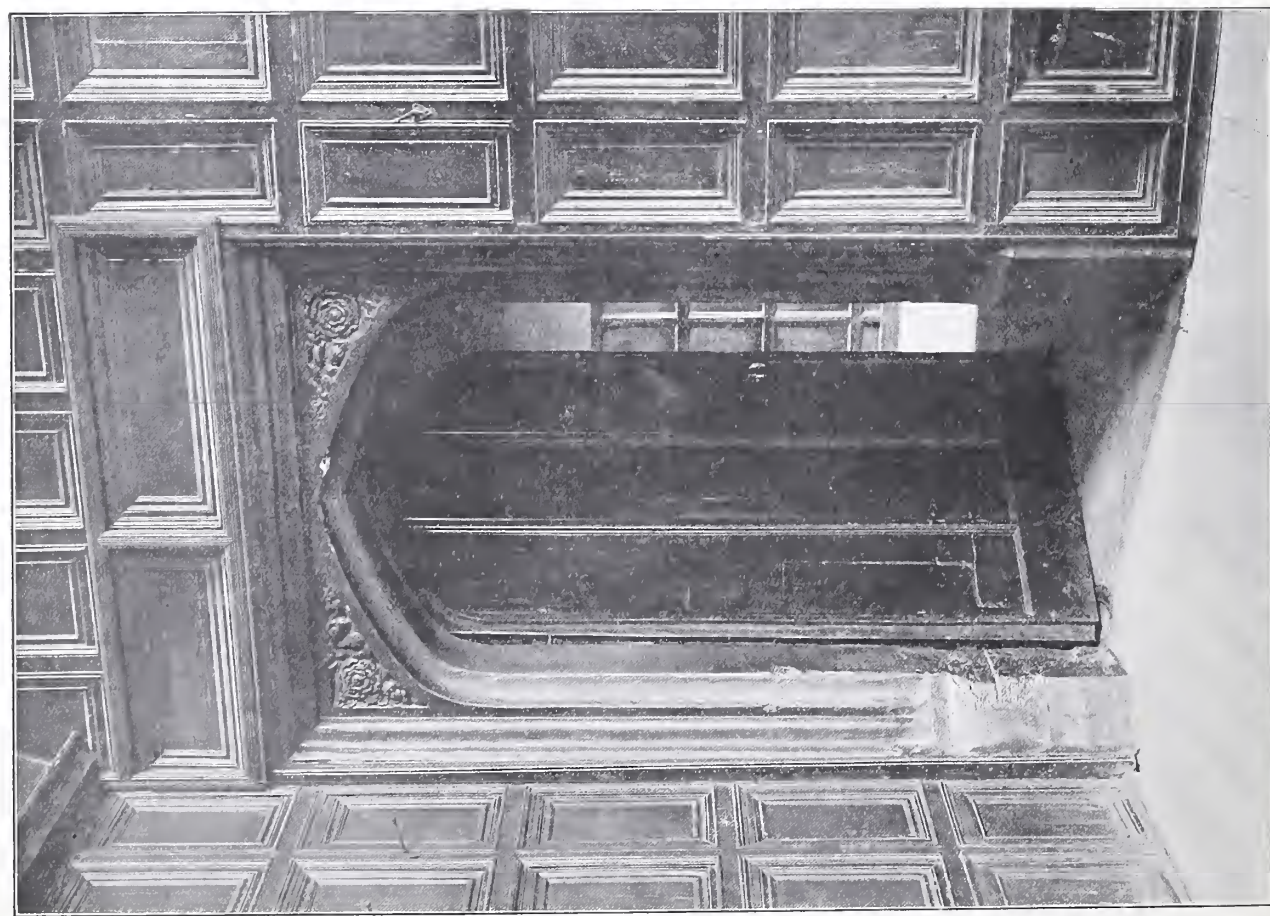
\* It is quite clear that there never was a cloister to this court.



DINING-HALL OF "GOWN BOYS." THE SIXTEENTH CENTURY REFECTORY ENLARGED.

Photo: E. Dockree.





PRIOR'S DOOR TO GUESTEN HALL.

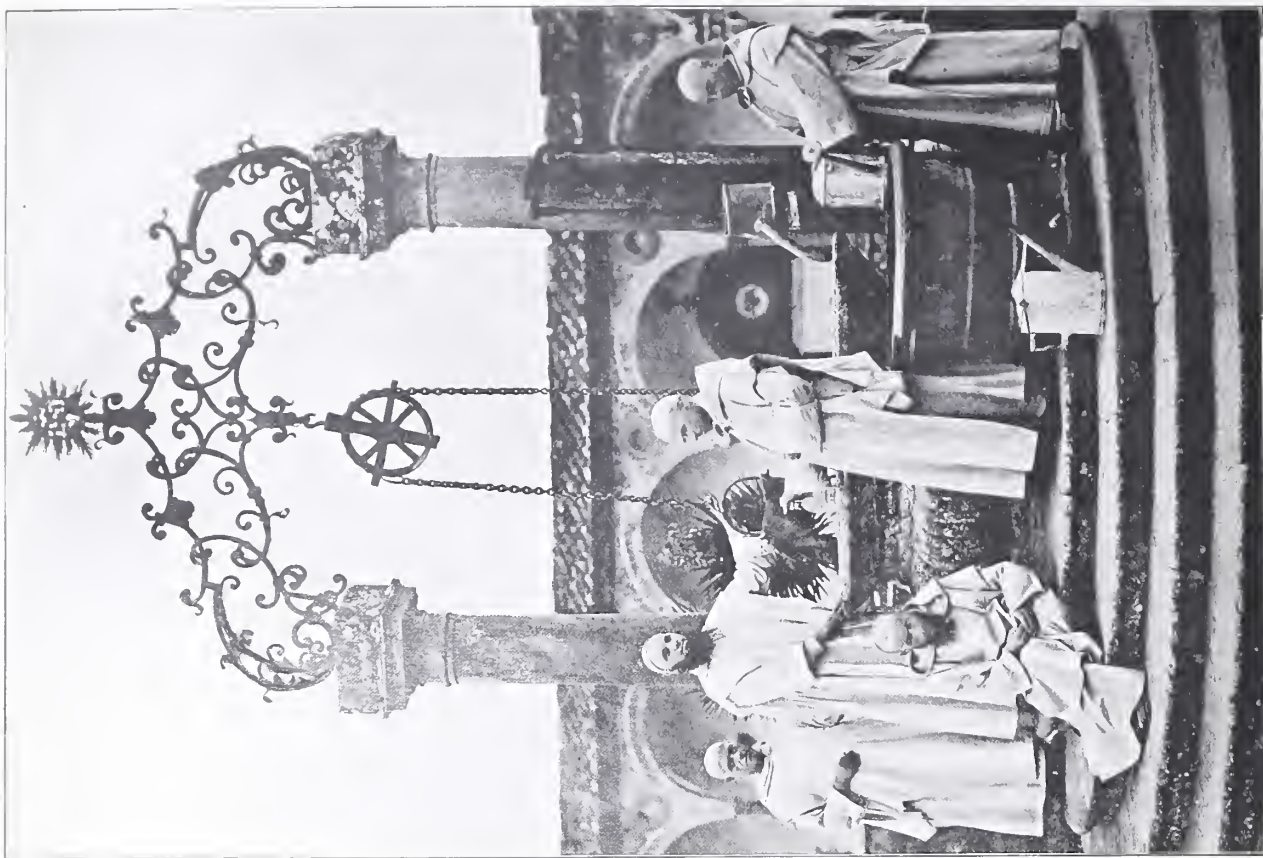
CARTHUSIANS AT THE MONASTERY  
WELL (CERTOSA, NEAR FLORENCE).

Photo : E. Doehree.



covered by both earlier and later cannot be much more than thirty years, no considerable difference in detail could be expected, nor indeed is it found. The doorway of the Guesten Hall might, indeed, be taken to be somewhat earlier were it not that the ante-chapel work, the date of which is indisputable, is entirely consonant with it. In point of fact, the earlier and later work are to be differentiated by material rather than by character, and, generally speaking, it will be found correct to assign the stone-walled buildings to Tynbygh, and the brickwork to Houghton. This implies that the work projected by the earlier prior was left incomplete: the brickwork of Houghton supplements and completes the work commenced by Tynbygh. One feature is obviously to be attributed to the former alone: the inner gateway was added in his time. This, besides forming, as I have said, a division between the strictly monastic buildings and the premises used by the guests, served also to afford more space to the *Conversi*. Before this gateway was built they were, no doubt, confined by a door on the west side of Wash-house Court, of which the original hinge-hooks are still to be seen. The new arrangement gave them more scope for their perambulations within the monastic domain. The "slypes" give access to the Guest Court, and through it to the lay-brothers' entrance to the chapel.

The main gateway to the monastery stands, as I have said, in the position shown on the ancient map. It must, however, have been rebuilt. This is indicated by the fact that the old picture shows a single gateway, whereas the present structure gives a large and small entrance. Also the shape of the arch is of the later type, as are also the mouldings. The large gate itself is a fine and, on the whole, perfect example of Tudor carpentry. The tracery of the panels might, indeed, be of earlier date than the period we are considering, but here again a comparison with the work of the ante-chapel, which is definitely dated, justifies us in considering it to be posterior to 1500. It is probable that the monastic orders were somewhat conservative in architectural style, and preserved in their buildings a purity of detail which had elsewhere been compromised.

The Carthusian monks then were, to the very last, busy in completing their home. The latest additions were scarcely finished when the storm swept over them. Of their sufferings, constancy, and martyrdom under "that spot of blood and grease on the page of history" it is not within my domain to speak; and the later history of the Charterhouse buildings, scarcely less interesting than the earlier, must be deferred to a future number.



NEW POLICE STATION IN HYDE PARK, LONDON.  
J. DIXON BUTLER, ARCHITECT.

Photo: H. Irving.



*Photo : H. Irving.*

ADDITIONS TO WICKHAM HALL, WEST WICKHAM, KENT.  
THE ENTRANCE FRONT. WALTER MILLARD, ARCHITECT.



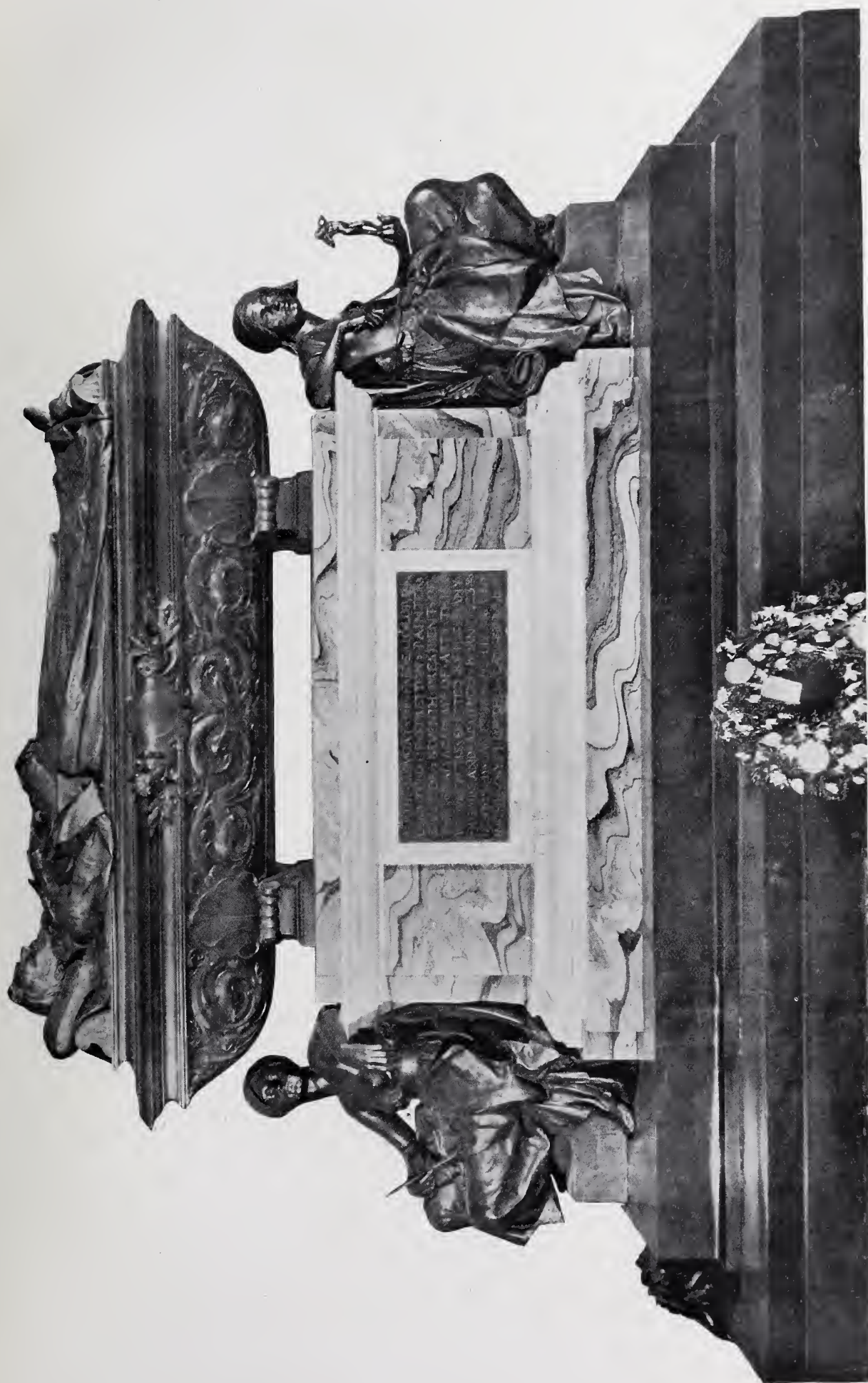




*Photo : H. Irving*

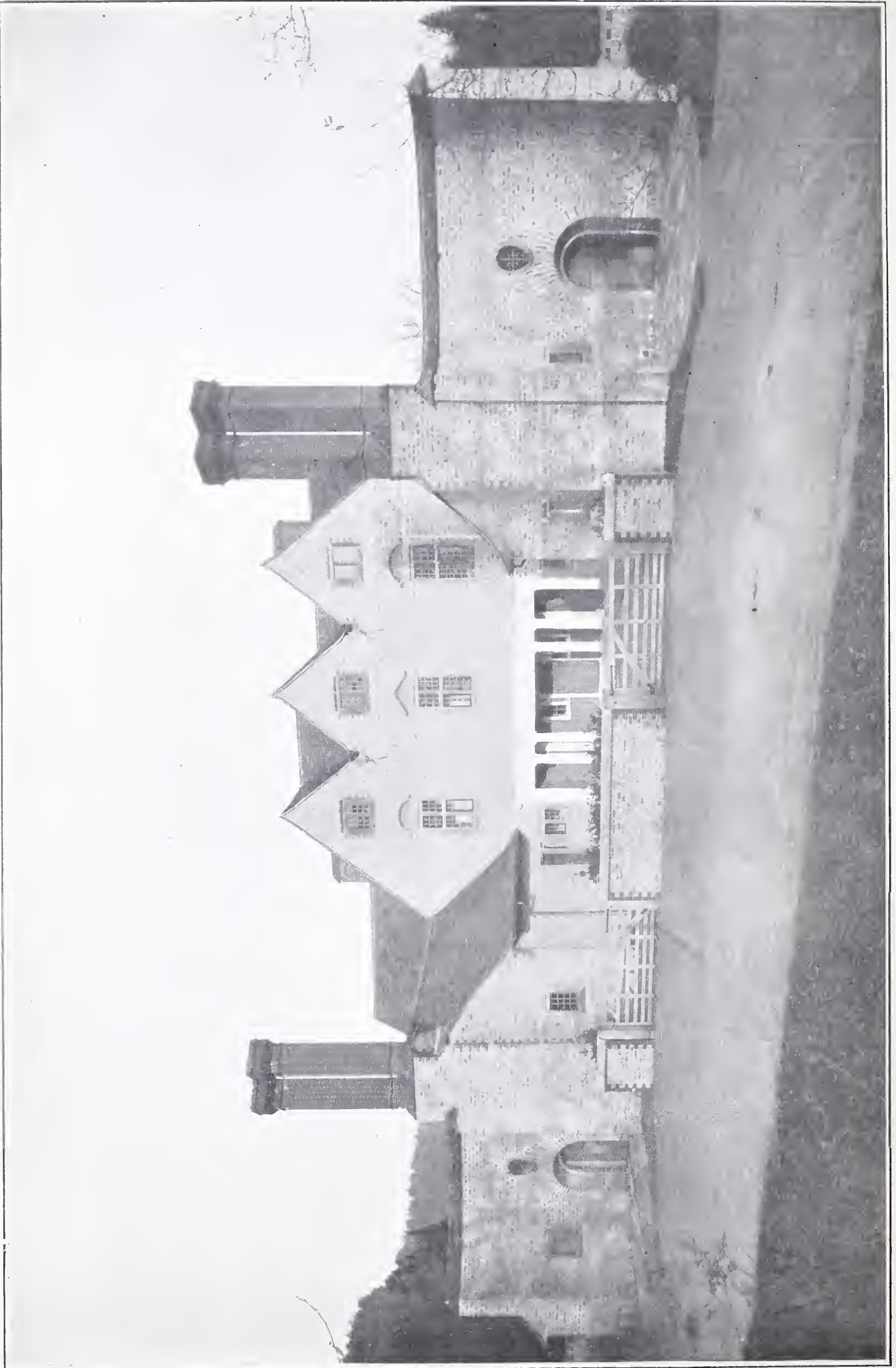
ADDITIONS TO WICKHAM HALL, WEST WICKHAM, KENT.  
THE GARDEN FRONT. WALTER MILLARD, ARCHITECT.





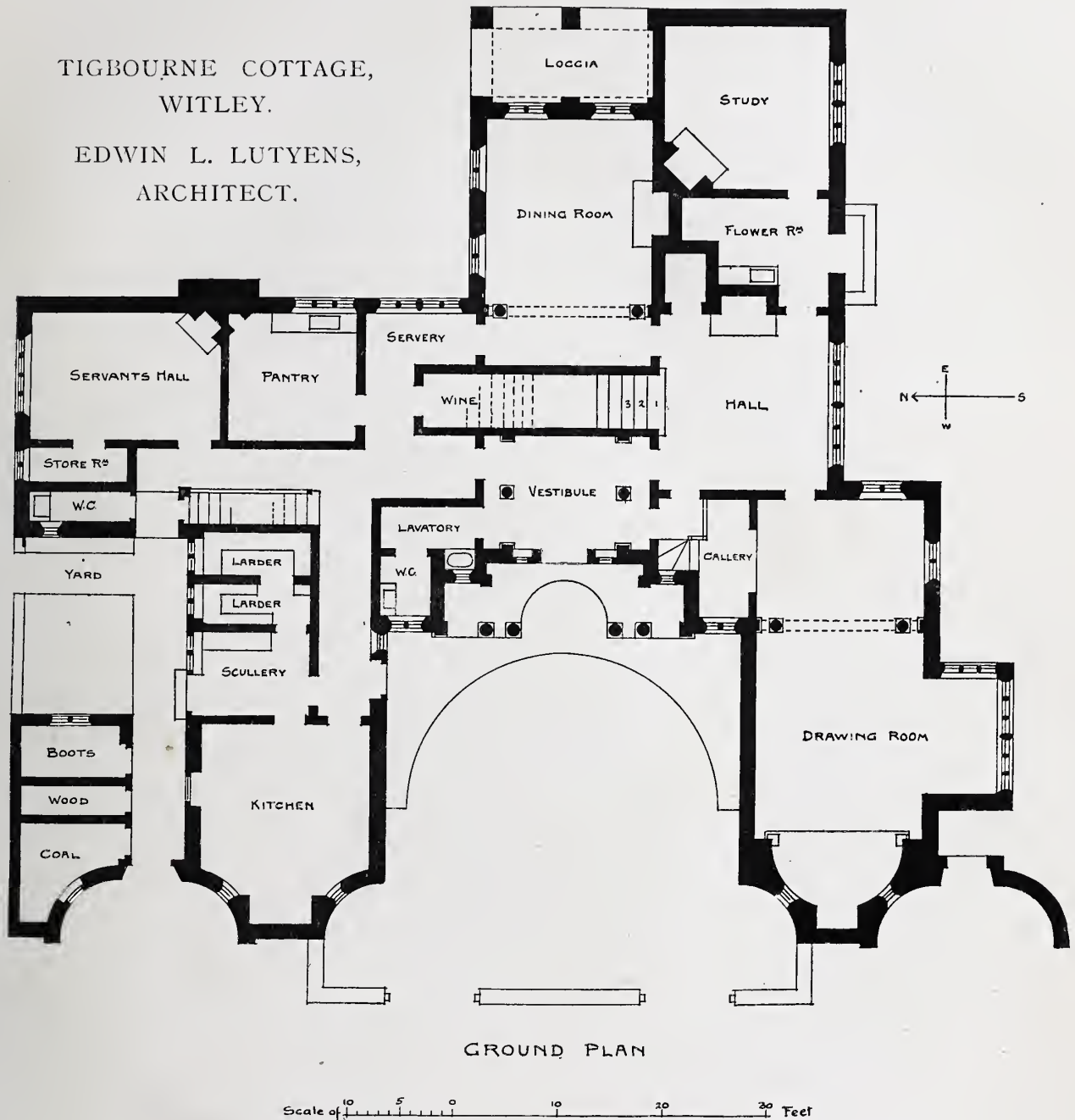
*Photo: H. Irving.*

THE LEIGHTON MEMORIAL IN ST. PAUL'S CATHEDRAL.  
THOMAS G. BROCK, R.A., SCULPTOR.



TIGBOURNE COTTAGE, WITLEY.  
EDWIN L. LUTYENS, ARCHITECT.



TIGBOURNE COTTAGE,  
WITLEY.EDWIN L. LUTYENS,  
ARCHITECT.CURRENT ARCHITECTURE AND  
SCULPTURE.

WICKHAM HALL, KENT.—This house was remodelled and largely extended—as indicated by different tints on the accompanying plan—to meet the requirements of the present owner, the chief reception rooms being kept facing towards the private grounds, whilst the entrance is turned to the road which runs near. The bending round of the new billiard room wing—on the circular garden-entrance vestibule as a pivot—helped to afford needed room for the planning of kitchen offices behind. These latter are to a great extent of one story only in height above the basement, so

that ample light is obtained in the service corridors. The garden-entrance vestibule is cased in marble up to its cornice, above which the saucer dome is filled with glass mosaic of a deep blue colour. The hall, being of two stories in height, is lit by an upper range of windows over the porch and alcoves. The extensive basement contains a range of larders, an ice house, and a variety of cellars and store-rooms. On the upper floors there are an observatory, a smoking-room, a boudoir, a school-room, a nursery, a sitting-room, a large play-room in the roof of the billiard-room wing, and twenty-eight bed-rooms, besides dressing-rooms, four bathrooms, linen-room, store-room, cistern-room, box-rooms, etc. Externally,

the architectural treatment of the extensions was to a great extent governed by that of the original building, Lias lime rough cast being substituted for smooth Portland cement rendering on all plain wall-surfaces throughout. Mr. Walter Millard was the architect.

TIGBOURNE COURT, WITLEY.—This is a roadside house built for Edgar Horne, Esq. It is built of Bargate stone with creasing courses in hand-made tiles. The roofs are covered with tiles. The windows are built up of thin red bricks with stone heads and transoms. Mr. Edwin L. Lutyens was the architect.

## BOOK REVIEWS.

### GLASGOW.

Glasgow in 1901. By James Hamilton Muir. Illustrated by Muirhead Bone. Glasgow: William Hodge & Co., 1901.

THIS is a remarkable little book giving an admirable idea of Glasgow under the three headings "Glasgow of the Imagination," "Glasgow of Fact," and "Glasgow of Fiction." The authors show an intimate acquaintance with the physiognomy of different Glasgow types, and write with keenness and humour. Mr. Bone is becoming known as a talented draughtsman and etcher. He has found in the dockyards of Glasgow the subjects of some striking plates, and about the pages of this book are strewn sketches of street and river on a small scale.

### CO-EDUCATION: OLD STYLE.

"St. Gilbert of Sempringham and the Gilbertines." By Rose Graham. Price 7s. 6d. London: Elliot Stock, 62, Paternoster Row, E.C.

To the general reader there is a certain sameness about the histories of English monastic establishments, and also a certain dulness, excepting when they are brightened by the intercalation of gossip extracted from records preserved in manuscript. The main object of all was the same, and the same fate overtook them, so it is not intended to do more for this book than cordially recommend it to those of our readers who may desire to know where to look for what should be known about this peculiarly English order. Excepting St. Gilbert's, there were no English houses that had not their headquarters in France or elsewhere, and of his 220 houses the majority were in his own county of Lincolnshire. We have here the

broadest distinction, but besides this is another making the Gilbertine Order especially interesting. In the earlier years of the founder's life the Nunnery was not at all common in England. "The Cathedral school of Lincoln was nearly 30 miles from Sempringham; there were no religious houses for men or women to which the children might look for their education, and Gilbert, a good, pure, gentle man, who all his life revered women and had a wonderful influence over them," must have seemed to be the right man in the right place at that time. At any rate his were the earliest houses in which provision was made, subject to the strictest of possible rules, for the religious of the two sexes. But later, when Nunneries entirely separate were common, the need was no longer felt to be pressing, and it is only the earlier houses that have this peculiarity. The subject of co-education engages a great deal of attention to-day, and it is interesting to know how early the problem presented itself. Who desires to know more is referred by the author to an exhaustive and able paper by Miss Bateson on "The Origin and History of Double Monasteries," appearing in the Transactions of the Royal Historical Society, vol. 13.

The author has been blamed for not visiting the sites of all these desolated places in person, but to read the chapter devoted to the "Remains of the Gilbertine Priors" is to realise how little there is to be seen, and to us it appears that the plan we have here of the only house of this Order of which the traces are clear is as much as the occasion calls for. Excavations on the site of Watton Priory, the best preserved and most typical, have enabled Mr. St. John Hope to present a plan of the whole, which cannot be called conjectural, since his drawing only continues the base-lines of the remaining buildings. To turn from the text to the drawing is to understand the whole matter at once. Excepting the church, which monks and nuns had in common, and that church divided internally by a wall of sufficient height to prevent their coming in contact, they had entirely separate premises; we are shown on one sheet what would appear at first sight to be distinct monastic establishments, but in fact a typical house of the Order of St. Gilbert of Sempringham.

ERNEST RADFORD.

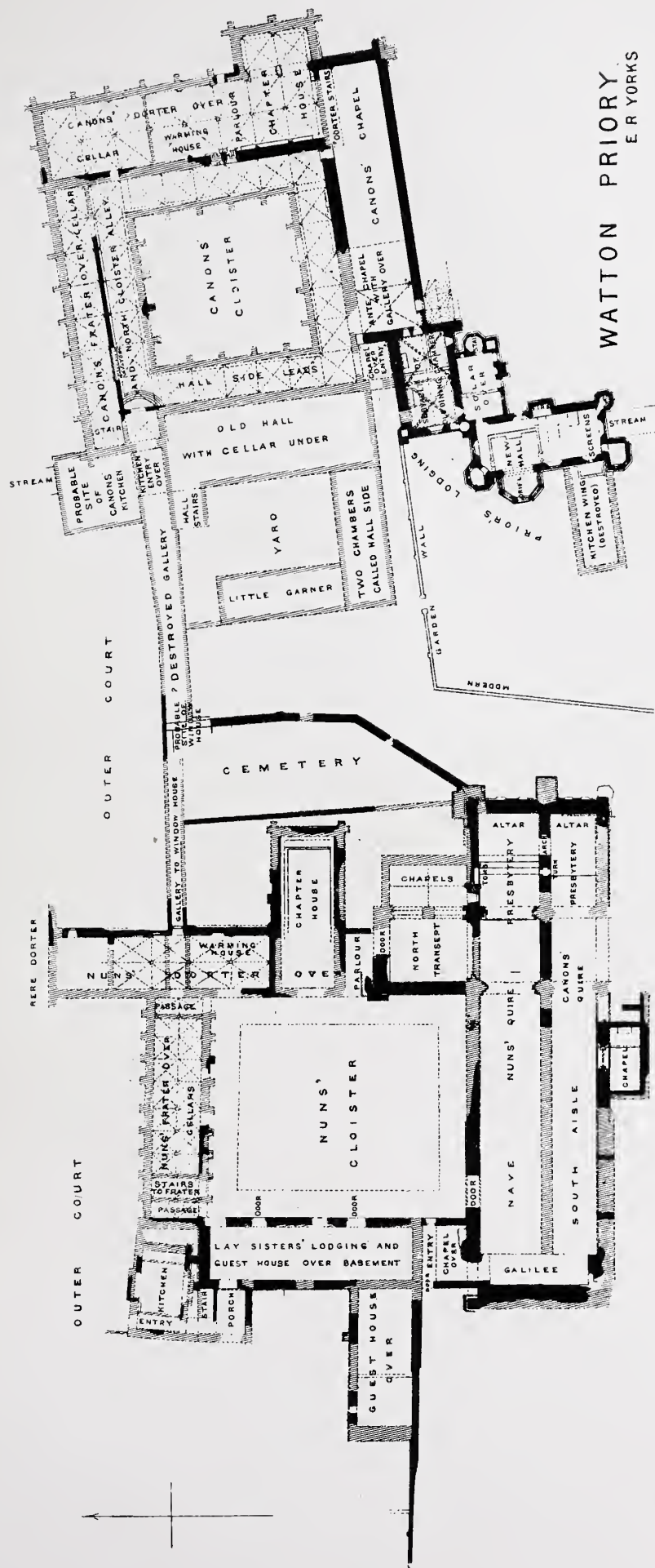
### SANTA MARIA NOVELLA.

"The Dominican Church of S. M. Novella at Florence." By J. Wood Brown. Edinburgh: Otto Schulze & Co., 1902.

NOTE.—The author, at our request, has drawn up the following summary of the results he has arrived at in his study of the church, and expounded at length in his book.

THE first part of this book brings into view the historical background of the existing Santa Maria Novella. The name is first discussed and rendered into English as "St. Mary Late-Fallows." Totila





FROM "ST. GILBERT OF SEMPRINGHAM AND THE GILBERTINES,"  
BY ROSE GRAHAM. (SEE PREVIOUS PAGE.)

and his barbarians besieged Florence in the year 542 A.D., causing the inhabitants of that city to retire to Fiesole. In the following century, under the Lombard government, a movement began in the opposite direction. Farms that had been abandoned a hundred years before were again colonised under the name of *Novella*, and one of these by the banks of the Mugnone, near Florence, was the site of the successive ecclesiastical establishments with which this book is concerned. The first, a simple chapel of unknown age, formed at the south-east corner of the Novella court, and dedicated to the Virgin, was designed to form a place of worship for the farm labourers. This is not now visible at Santa Maria Novella, having been destroyed in 1350 to give room for the Spanish chapel, but the general disposition of the farm-court and the road of approach, may still be seen in the buildings of the oldest cloister, which occupy the same site, and in the "Sepolcreto," or Burial Vault, adjoining them, while a marble column on the roof of the Spanish chapel seems meant to indicate where the ancient chapel itself stood.

In the year 983 Santa Maria Novella is mentioned for the first time in the documents, and appears as one of the possessions of the Cathedral Chapter of Florence. It would seem that during the two following centuries the canons made use of the place as a country villa, and a trace of this occupation may be seen in the narrow arcade on the north side of the oldest cloister. This is probably the relic of much more extensive vaulting carried round the interior of the farm-court, and designed to adapt it as a cloister for the canons' country use.

A hundred years later, on a site adjoining that of the primitive chapel, and separated from it only by the road, was built the first parish church of Santa Maria Novella. The date of its consecration was October 30, 1094, and a fairly complete reconstruction of the building can be made by paying attention to old records, and observing the remains of the place still to be seen in the vaults supporting the present sacristy. This church, though so much later in date, had a plan not unlike that of the lately-discovered Santa Maria Antica, in the Forum at Rome. It was a simple, oblong building, oriented to the west, and divided into a central nave with a narrow aisle on each side. The windows were narrow and had a deep splay internally. The altar-wall presented its face immediately to the road, so that there could be no apse, and the choir, like that of Santa Maria Antica, must have been internal. There was probably a rood-screen, from which an ancient painted crucifix, now in the sacristy of the Spanish chapel, may have come. The walls were plastered internally and covered with frescoes. The extreme length of the church reached from the west wall of the sacristy to the middle of the present nave, and in front of it lay an open atrium, just as in the case of its Roman counterpart. The cemetery was on the north of the church, and closely adjoining the church at its north-west corner stood a square campanile with bells. The whole evidently belonged to that first type of Lombard architecture

which has been called \* the "Basilica a colonne," in distinction to those of the "Rotonda" and the "Basilica a volta." This was the plan generally adopted for the smaller country churches of Tuscany at the time when Santa Maria Novella first became a parish.

The second part of the book deals with the existing buildings of church and convent, and presents what will be found a somewhat fresh view of their rise, their dates, and their relation to each other. The Dominicans obtained possession of Santa Maria Novella—then the simple parish church of 1094—in 1221. At first they were too busy in their crusade against the Patarene heretics to attempt more in the way of building than the reconstruction necessary to fit the canons' cloister for its new use as the Dominican convent of Florence. It has generally been supposed, indeed, that they did not commence building the present church till 1279, and that a period of seventy years elapsed before it was complete, but there is reason to take a different view of their activity. The friars had begun building before the middle of the thirteenth century, for a Papal bull, dated 1246, speaks of their new church as only needing to be completed. The church was built, it would seem, on the churchyard closely adjoining to the north the building of 1094, and was oriented in the same direction, viz., to the west. It consisted of a nave with an aisle on each side, and had a raised chancel supported on arches thrown across the road or sepolcreto. Its principal door lay eastward, and opened on the old piazza, which was enlarged in 1243-4 for the preaching of Peter Martyr, and, no doubt, in connection with the new church to which it related itself. This church, hitherto strangely overlooked, stood on the site of the existing transepts, which have been formed out of it. The four chapels adjoining the present high altar—two on each side—are the remains of the north aisle of 1246, the Strozzi chapel on the west is the raised chancel, and these parts of the transepts are distinguished architecturally from the rest of the existing church in more than one particular. Within, they show slender angle-shafts crowned by grotesque capitals quite unlike any others in the church, and without, this northern aisle bears a deep frieze of ornamental brickwork not to be seen elsewhere, not even on the chancel, which interrupts it, and thus proclaims itself the work of another age. It was this church of 1246 which Cimabue attended when a school-boy with the Dominicans at Santa Maria Novella, and thus we learn to believe again Vasari's story of how he learned the rudiments of art while watching the decoration of the Gondi Chapel—the first on the left of the present chancel.

The form of the whole church as it now stands was gained by a device afterwards copied in the works of the Cathedral at Siena. A nave and chancel were to be pushed out north and south from the sides of the former building, so that the church of 1246 would become, when duly heightened and altered, the transepts

\* See Melani, "Manuale di Architettura": Milano, Hoepli, p. 227.



of the new edifice. Work was begun again on this enlarged plan in 1279, and the whole was completed nearly as we now see it by the end of the century; for in 1301 all was ready to shelter the civic ceremonial in which the Podesta and Priors of Florence handed over the city to Charles de Valois, King of France. These two somewhat distinct building periods of the thirteenth century are therefore to be considered as more deeply and really two movements towards the single result we see to-day, and as the seventy years of building spoken of by the old chroniclers took end in 1300 and not in 1350, we may suppose that work had begun on the second church at Santa Maria Novella as early as 1230, or thereby.

The architects, as testified by the "Necrology" of the convent, were Fra Ristoro and Fra Sisto, two *conversi* or lay-brothers of the Order. They passed in 1280 to their work at S. Maria sopra Minerva in Rome, but left at Santa Maria Novella a series of capable designers among the Dominicans — Fra Mazzetto, Fra Albertino Mazzanti, Fra Borghese, Fra Giovanni da Campi, and Fra Jacopo Talenti—who directed the works at Santa Maria Novella from 1280 to 1360. This fact should be noted as a whole-some corrective to the somewhat one-sided view which has lately seen the hand of lay guilds only in the ecclesiastical buildings of those times.

As is well known, Fra Ristoro and Fra Sisto drew Santa Maria Novella on Gothic lines. In what remains of the building of 1246 the rounder arches and remarkable grotesques show that the architects had not then completely broken with the Lombard tradition. But in the later chancel and nave the new style is fully developed, and with a skill and charm which has always been recognised. Even the fifteenth century had a "De Pulchritudine S. M. Novellae," from which Savonarola did not disdain to quote. Michael Angelo was wont to call this church his bride, and the last Manual of Italian Architecture describes it as "a flower of delicious Gothic; one of the most beautiful churches of Italy."\*

The great convent had its nucleus in the Canons' Cloister of the twelfth century, handed over along with the church to the Dominicans in 1221. This, with some slight alteration, served the first needs of the Friars by providing them with lodging. Then in the later thirteenth century, as the Order grew in numbers and consequence, building began on a more extensive plan. Garden ground to the south was surrounded with a wall, running at the back of the houses in the Via della Scala, and within this wall an infirmary, a confraternity room, and a whole system of offices and stores were constructed. Next, the Great Cloister was planned to connect these with the original and ancient buildings. This plan was carried out in various moments of building and rebuilding, which lasted till 1350. Finally, the remains of the southern garden were formed into the Green Cloister, about the middle of the century, and the convent was

complete. It was not crowned however till 1419, when the city of Florence built on the west of the Great Cloister a magnificent lodging to receive Pope Martin V. and other distinguished guests of Florence.

The Dominican Santa Maria Novella owed much of its early character to the fact that it became during the thirteenth and fourteenth centuries one of the chief burial churches of Florence. This development coincided with the paving of the original cemetery at San Giovanni and the dispersion of the ancient tombs which once stood there. It is probable that the fine architectural form of the *avello*—a marble sarcophagus sunk in the wall, heraldically carved, and surmounted by an elegant Gothic arch of black and white marble in alternate *voussoirs*—was first developed at Santa Maria Novella under the historical conditions we have mentioned. With a discussion of these interesting matters the second part of the book closes.

Part III. is entirely devoted to the so-called Spanish Chapel. This was in fact the latest and most magnificent Chapter House of the convent, built between 1348 and 1355 by the architect Fra Jacopo da Nipozzano, at the expense of Mico Guidalotti, a merchant of Florence. The chief interest here lies in the frescoed decoration of the place, which tradition says was arranged according to a scheme of subjects furnished by the Prior of the convent. It is probably the latest and most remarkable instance in which pictorial art of no mean order showed herself still the completely subservient *ancilla Domini* in the expression of a determined theological scheme, and it is particularly interesting to us when we notice that here not only pictorial form and colour, but again and again the very architectural lines and disposition of this building are pressed into the same service, and made the vehicles of spiritual teaching. It may be doubted whether any other building in the world can show the like.

Of this scheme of thought the author has attempted a complete exposition. He begins by restoring the original altarpiece which he finds not far off in an ancient panel painting at the corner of the Green Cloister. Here the Incarnation is figured, and followed on the north wall of the chapel by the successive scenes of the Via Dolorosa, the Crucifixion, and the Descent into Hell. Above, in the north vault, we find the Resurrection, and, between, the symbol of the Pelican feeding her young with her own blood shows that the Mystery of the Eucharist was chiefly intended here, as indeed it held the first place in the founder's mind; for Guidalotti was a devotee of the Corpus Domini. The south wall, opposite, presents the daily renewed Imitation of the Great sacrifice in the devoted life of the Dominican Order, while the roof-space shows the Ascension of Christ on his way to become the High Priest of men above.

On the west and east walls the Gift of the Spirit is figured with special reference to the chapters expected to assemble here. This second cycle of thought is connected with the first pictorially through the

\* Melani, *op. cit.*, p. 258.

symbol of the Lamb in Glory from Whom the Spirit descends; which symbol being placed on the boss at the intersection of the vaulting, the relation of thought is made to follow the architectural conditions in a very subtle and remarkable way. The division of this second cycle may be surely found in the contrasted ideas of wisdom and power represented on the west and east walls respectively, and is vouched for by a Latin text which may be read on the book displayed by the St. Thomas Aquinas of the west wall. The subdivisions here are very subtle, and it may be doubted whether in this book or any other their full significance has been reached. The wisdom of the west wall appears in the lower form of the seven earthly sciences founded on study of the book of nature. Next come the seven departments of sacred knowledge, which find their subject matter in Holy Scripture. Aquinas, because of his success in such studies, is seen raised to a seat among the inspired authors from whom he drew his material, and over all float the graces and virtues pointing to the practical issue of wisdom in the right conduct of life. The west vault has a fresco of the descent of the Holy Ghost at Pentecost as the moment when this wisdom was fully opened to the Church and the world.

On the east wall, opposite, we have the power which derives from the same source. This is seen first in the confusion of heresy and conversion of unbelievers, always a main object of Dominican activity. On the same level we find the visible Church as the result of this preaching, while above lies a triumph of another kind, where worldliness melts into penitence and finds its way to Paradise, while, over all, the Throne of Christ in His coming to judgment reminds us that these earthly powers are but prophetic of a later and greater day. In the east vault the Spirit is finely shown as the wind, powerful though invisible, which urges on her course the ship of the Church, while Peter saved from the sea as the first penitent, and the figure of a fisherman on the shore, sufficiently reinforce the ideas already expounded on the wall below. The writer claims that his is the first attempt to furnish a consistent and complete exposition of these interesting frescoes as a unity of thought and art.

In the Appendices, of which there are three, some points are dealt with briefly which might easily have furnished matter for more detailed comment. In Appendix I., under the date of 1209, we have documents recording the sale of building rights over ground belonging to the church, and the details are exceedingly curious, as they throw light on the common Tuscan domestic architecture of these early days. The largest plot of ground sold measured only ten feet by fifteen, yet it was meant to supply the site for a house. The building erected on it then could be of no other form than that of a tolerably lofty tower, of which each storey would furnish one room. Such would seem to have been the general plan on which early Tuscan houses rose. The well-known laws of later times which forbade building above a certain height were not perhaps meant so much to tame the

pride of a turbulent nobility as to hold the place in architecture of those sumptuary enactments which about the same date prescribed the number of yards of brocade or fur which a citizen might buy for his own dress or his wife's. That ordinary houses took this form helps us to understand, too, how till comparatively recent times so small a Tuscan town as San Gimignano possessed, as it is said to have done, no less than seventy towers.

The second Appendix gives a minute historical account of the Church of Santa Maria Novella, altar by altar and chapel by chapel. Many of the facts recorded here are the ground for those conclusions as to the date and order of the successive buildings, which may seem the most hazardous and least well founded part of this work. For this reason, if for no other, it is well they should not be overlooked by readers of the book.

In the final Appendix—that which refers to the Spanish Chapel—will be found a statement of one of the most difficult problems in the history of Art: the question of the authorship of those remarkable frescoes. No absolute conclusion is attempted, but these notes point strongly in the direction of the Gaddi and Orgagna. As to the latter, two works of Andrea Orgagna are universally held for his: the altarpiece of the Strozzi Chapel and the Tabernacle of Or San Michele. It is certainly remarkable that the main *motif* of this picture, painted in 1357, is reproduced in the chapter house frescoes, and that the architectural design of the Tabernacle is found repeated in each compartment of the *sedile* on the west, or wisdom, wall. And the Prior of the day, in whose control the decoration of the chapter was largely left by its founder, had, only five years before, chosen Orgagna to paint the walls of the chancel. Ghiberti, who refers to this earlier work, adds that the artist did much more in Santa Maria Novella. Can he have meant—we may ask—to hint at the frescoes of the chapter? for, if not, it will be hard to know what he refers to.

We may close our account of this book by drawing attention to the fact that a minute and curious architectural detail in the design of the Cathedral of Florence, as painted on the east wall of the Spanish Chapel, has led to the conclusion that at least this part of the fresco was finished before 1363. For the clerestory windows as drawn here are of the ordinary Gothic shape, but in the year mentioned the Board of Works decided they should be made round, as they are in the church itself. The whole question of the relation which this design bears to the existing building is one which no competent writer has fully treated since the original records of the Board of Works were made generally accessible, though it rose into a certain prominence some thirty years since when the design for the new façade was under discussion. Some architect of antiquarian tastes might do good service by turning his attention to this matter, which promises to throw new light on the varying styles of Tuscan building during the fourteenth century.



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"SHORES OF THE STRAND." BY MUIRHEAD BONE.



# ARCHITECTURE AT THE ACADEMY.

THE brief notes here given make no attempt to deal with the whole matter offered to criticism by the Architectural Room at Burlington House. Work that was merely indifferent, or only open to condemnation, was ruled out; much also about which nothing new remains to say, good or bad; finally, any work by members of the Committee of this REVIEW.

NO. 1372. NEW GAIETY THEATRE AND RESTAURANT, STRAND. BY E. RUNTZ AND CO.

This group is of interest as the first instalment of the accepted design for a part of the Strand Improvement Scheme, and as an effort to give character to an important corner site. The design as it stands raises a grave doubt as to conformity of scale between this building and its neighbours. The dome is in rather abrupt relation to the big balustrade which connects it with the adjacent building, and we feel the corner would be better without the dome. The point is not that the detail is bad in itself, but it falls short in organic construction. What one misses in this design is the evidence of fundamental thought on the problem as a whole.

NO. 1411. NEW CHANCEL, CLAPHAM CHURCH. BY PROFESSOR BERESFORD PITE.

This is a classic addition to an eighteenth century nave. Here the designer's consciousness is perhaps over-evident in the effort to give a new turn to Renaissance detail, and it is clear that much work and thought have been spent upon this part of the design. The modern designer, according to his temper, is apt to suffer in one of three ways from his knowledge of the past. Either respect urges him to throw into his design all the belongings of an historical style; or, suspicious of what may have been accidental and ornamental in that style, he runs to an affectation of bald simplicity; or, finally, by a scruple of good faith he feels bound to invent all over again. The difficulty in the last course is that the best inventions always come first; and we think Mr. Pite suffers a little because he is inventing in matter that has been pretty thoroughly exhausted.

NO. 1422. PRIORY CHURCH. NO. 1517. ST. MARK'S, PLUMSTEAD. C. H. M. MILEHAM.

NO. 1436. ST. CUTHBERT'S, MIDDLESBOROUGH. NO. 1446. ST. COLUMBA'S, MIDDLESBOROUGH. TEMPLE MOORE.

Church architecture seems now decided to go the way which house architecture took some thirty years ago, when, deserting its first choices, it found "Queen Anne" to its liking. So now,

church-building, discarding the Gothic humdrum, goes afield for its styles, and courts free Classic and unlicensed Gothic in a purlieu of Romanesque. We see in this exhibition nothing now conscientiously holding a brief for Gothic. When these drawings do exhibit traceries and pointed arches, they are anxious with rococo furniture to protest unbiassed detachment from Gothic purism. Yet pilasters, porticos, and pediments are equally discounted. The aim is to have Gothic feeling with Classic details—or *vice versa*, or neither one nor other. And this elaborate hesitancy in church style has, at least, this merit, that it in some cases induces the architect to put a little present-day thought into the parts of construction instead of taking them over wholesale from the wisdom of our forefathers. Mr. Mileham, for example, is not only ingenious in his discovery that a sort of early Romanesque (South French) stood at the moment when style had let go the skirts of its Classic nurses, yet had not distinctly ventured on its stumble up the path of Gothic construction, but he adds expression to this youthful attitude of art by his experiments with domes and east windows, that are engaging and interesting. Yet the simplicity of an "ingenu" is perhaps overdone, when the hexagonal apse of the Priory Church is shown melting into a circular dome without consciousness of any *mal apropos* angle; or, again, when in St. Mark's, Plumstead, the vault is dubiously nervous whether it is concrete or wood, and manages its tie bars maladroitly in either case. Mr. Temple Moore is enamoured, too, of the early ideal. He, too, is sick of the overblown charms of Gothic maturity, and finds freshness in the high-shoulder, somewhat bare-boned hoydenism of the first Cistercian art. So far he is wise, that the less attempt to pile on the make-believe flesh upon Gothic construction, the less sense of stuffing; and since building is building, unadorned it gives some sense of reality even in Gothic revivalism. But surely that one and one make two is too much insisted on in St. Columba—two altars, two flights of steps, two east windows. Although Mr. Moore may quote Romsey Abbey as his model, still very early the better style of central distinction had superseded the immature of tyroism of first Gothic experiment. But as in some ruined abbey of first Gothic, the pathetic expression of an ancient enthusiasm, but now with long-deserted altar, so shows Mr. Moore his St. Columba chancel. The forlorn look gives a character to his style. But is Middlesborough so godless? Mr. Mileham's churches are designed to be improved by thronging worshippers. Mr. Moore seems to reckon for the art of his churches on their desertion.

No. 1448. CENTRAL ELECTRIC SUPPLY COMPANY'S STATION. CHARLES S. PEACH.

This is an interesting treatment of a large shed and chimney, the interest being obtained by simple and direct means: blue-black piers carrying the girders, with curtain walls of yellow brick. The piers have Portland stone carved capitals, and the combination of stone, yellow and blue brick makes a very charming colour scheme. The great tower rises up from the groups of buildings at first in plain strength, blossoming out near the summit in "architectural" exuberance, the embroidery being a pleasant echo of the features and materials used on the sheds. The design, as a whole, represents honest, straightforward work, with care and feeling that raise it above the average

No. 1566. NEW ROOM. GREAT PANGLEY MANOR.  
BY GEORGE JACK.

A beautiful room, every part of which has been felt and seen and well worked out. The outcome of this attention is a room pleasant to sit in, quiet and restful, and yet every part on which the eye lights is interesting. The whole comes together with ease, although it is clear there must have been considerable contrivance and humouring of the conditions to bring about the unobtrusive and comfortable result. The colour scheme, as shown on the water-colour drawing—an exceptionally able and sympathetic specimen of its kind, by the way—helps to complete the harmony there is between the materials and their purpose, and the attractive homeliness of the room.

## R ODIN'S "GATE OF HELL." BY D. S. MACCOLL.

THE "Saint John the Baptist" of Rodin, bought for the nation by a number of subscribers, is now to be seen at the South Kensington Museum. We publish this month another statue, which will shortly become public property by the gift of Mr. Ernest Beckett. This is the figure variously called the "Thinker" (with a reference to its prototype in Michael Angelo's "Il Penseroso") or the "Poet" (with a reference to Dante). It is part of the monumental doors for the Museum of the Decorative Arts, a commission from the State on which M. Rodin has been engaged for fifteen years. The whole work, suggested by the *Inferno* of Dante, and hence called "*La Porte de l'Enfer*," is not yet in a state to photograph, but we hope shortly to give some further details. The position of this figure will be understood by a reference to the photograph of the upper part of the door given in the catalogue of

the Rodin collection at the Exposition Universelle of 1900. He is seated in a recess above the actual doors, and broods over the swarming and wreathing shapes of torment figured in relief below. Above him, crowning the framework of the doorway, are three figures in the round, "Shadows," bent together under a weight of despair and pointing the way inwards. It is a *terza rima* of gesture, echoing, perhaps intentionally, the tremendous reiteration of the opening lines:—

"Per me si va nella città dolente,  
Per me si va nell'eterno dolore,  
Per me si va tra la perduta gente."

M. Rodin, who is the most terrible poet, as he is the most original sculptor of our age, has here handled in its reality what, mixed with obscure matter of mythology magic and fancy, had thrice already appalled the imagination of literature, once already that of sculpture. In the *Inferno* of Homer, among the querulous thin shades, unhappy by mere privation of life and sunlight, there are already ominous figures, actively desiring, actively tormented—Tityus, Tantalus, Ixion. These reappear in Virgil with a louder chorus of lamentation, a sharper distinction of penal and happy regions in the under world. Dante's *Inferno* is all a place of torment, not a cold obscurity in which the "nations of the dead" are together in hungry, ghostly impotence; the torments are punishments affixed to sins. In the modern vision this idea of something imposed or added by way of penalty to a passion slips away, leaving the torment, present and inherent, of desire unappeased and insatiable. "*We are come to the place of which I told thee, where thou shalt see the dolorous people, who have lost the good that lies in reason.*"

The vision of passion-tormented bodies had received plastic shape twice from Michael Angelo; once in the traditional subject of the Last Judgment, a second time in the invention of the Medici chapel. From these, the painting and the sculptures, the elements seem to have come to Rodin for his remaking of Dante's Hell; the writhing chains of humanity from the first, the sombre watching figure from the second; but the event loses its futurity and legal character, the presiding genius his personal and historical colour. No "Unknown god of unachieved desire" appears to bless or to damn his votaries: a mortal hangs above the unending welter, burdened and haunted by such formidable strains as have sounded in modern verse, in modern music more infallibly.\*

\* For an example take Swinburne's chant on the death of Baudelaire. "Vedi Tristano . . ." says Dante. We have heard him.





"LE PENSEUR." BY AUGUSTE RODIN.

ONE OF THE FIGURES OF "THE GATE OF HELL."



"LE PENSEUR." BY AUGUSTE RODIN.

ONE OF THE FIGURES OF "THE GATE OF HELL."



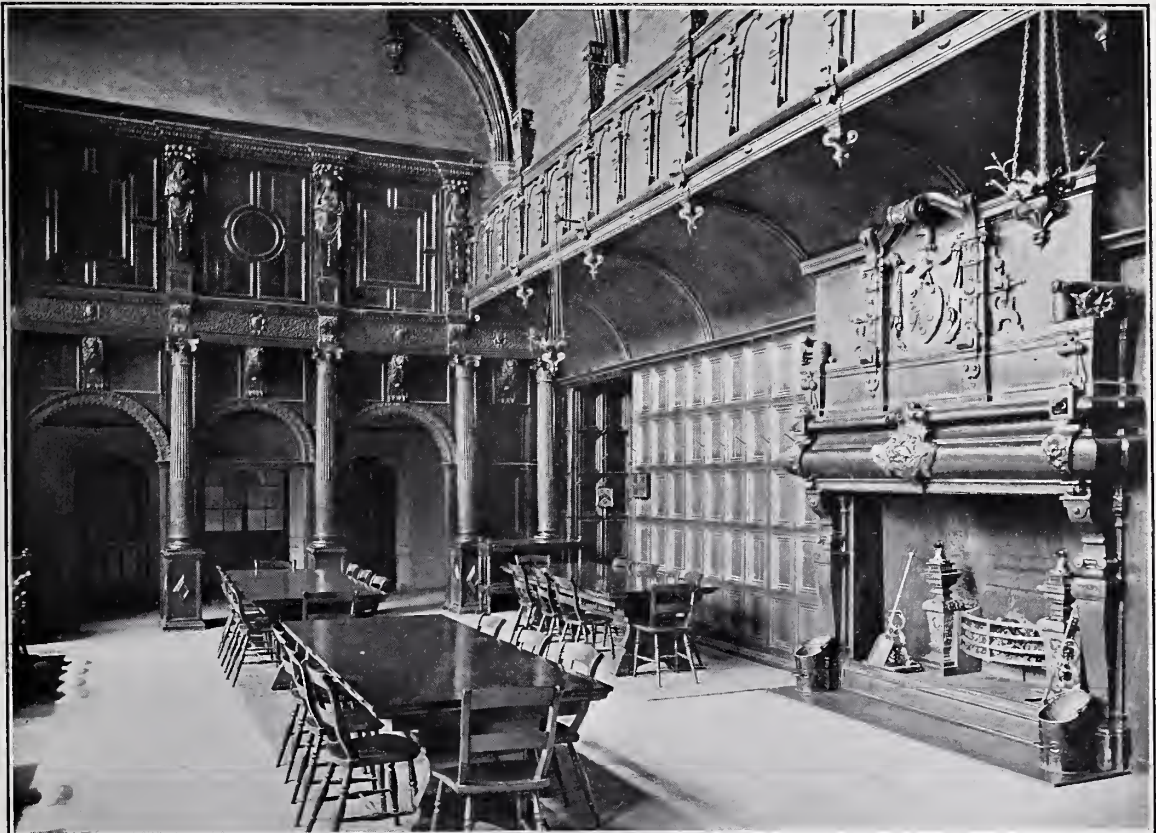
The sound of Hell had been given by the writers : the Latin and Italian tongues, the best endowed for these effects, had rendered the clang of iron gates and adamantine chains, the plangent voices, the dismal reverberations of infernal vaults, and Milton had schooled English syllables to their utmost of gloomy resonance. What a sculptor could give more immediately was the frenzied clasp, the coil and recoil, the violent, the spent and frustrate of desire, the eddying and drifting on the hot winds in the Circle of the Luxurious. And this Rodin has done with whatever of movement and passion modelling can express. The shapes, beaten about like birds on the infernal blasts, that Dante saw, those that Virgil saw strewn in the Mourning Fields "quos durus amor crudeli tabe peredit," are here taken from the evocation of verse and made visible.

## CHARTERHOUSE II. SPOLIATION, NORTH, HOWARD, AND SUTTON. BY BASIL CHAMPNEYS.

IN the last number of the *ARCHITECTURAL REVIEW*, I endeavoured to show that the fabric of the monastery was completed not later than 1533. It was not, however, until 1538 that the premises were formally and finally alienated from

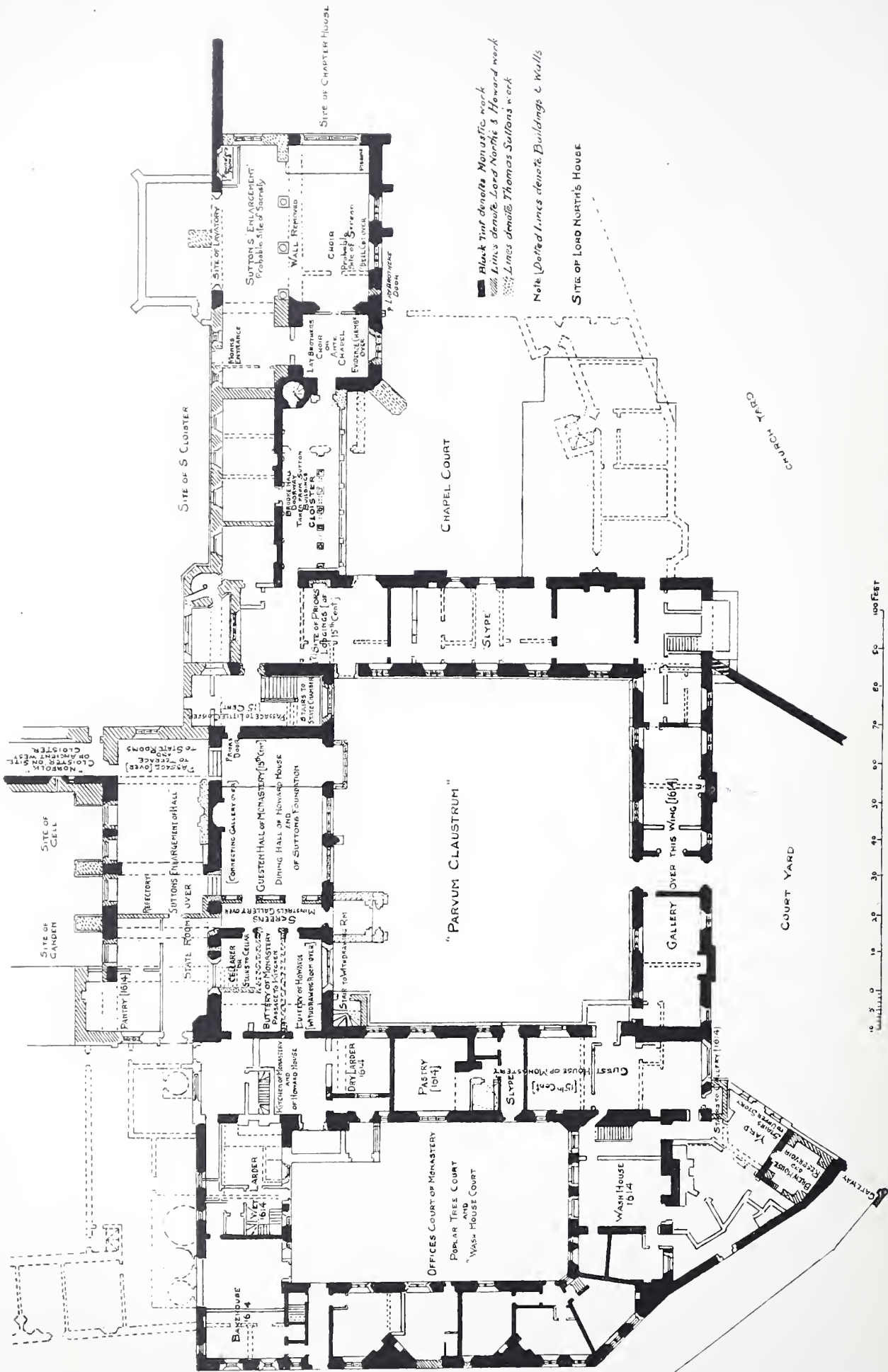
monastic uses. In that year the last Prior, Trafford, who appears to have been a mere tool in the hands of Cromwell, surrendered the monastery to the Crown. In November of the same year an inventory was taken of the moveable property. This is of considerable interest for the light it here and there throws on the interior life of the Carthusians. The following extracts seem worthy of record : "for the King's garden at Chelsea, all such bays, rosemary grafts, and other such like things as was meet for his grace in the said garden"; "a whole cell of wainscot as it stood"; "out of the orchard of the Charterhouse . . . in all 91 trees"; "200 carps"; "100 carps for the King's store"; "four merlin birds and all things belonging thereto"; "a bundle of rose-trees"; "the custody of the barber's shop, and the cell adjoining to it"; "all the wood, timber, and stone lying abroad in the Charterhouse"; "one of the six tables of the Frater"; "chalices, vestments, with all other ornaments within the said Church of the Charterhouse"; "four great painted tables standing in every four corner of the cloister of the said Charterhouse"; "all the beds in the guest-chambers."

These extracts call for little comment. They obviously imply that the monastery precincts included a considerable garden and orchard; also



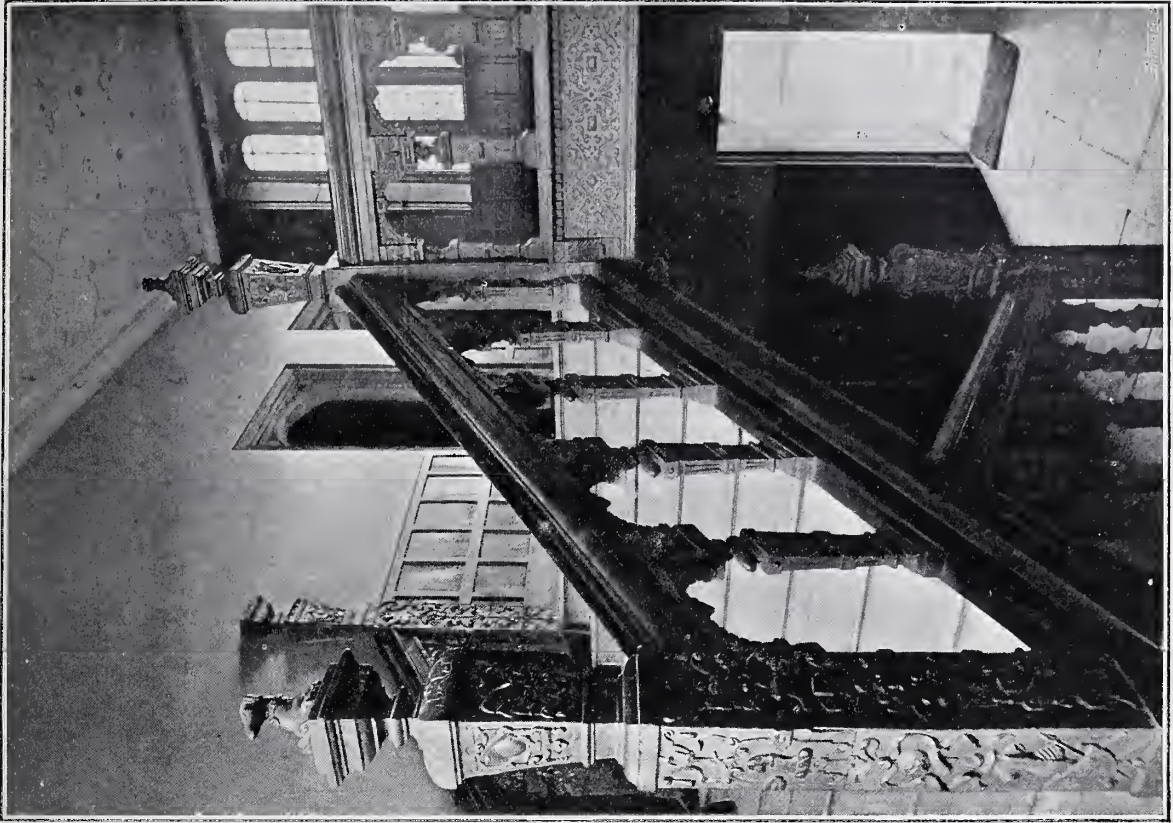
THE DINING HALL.

Photo: E. Dockree.



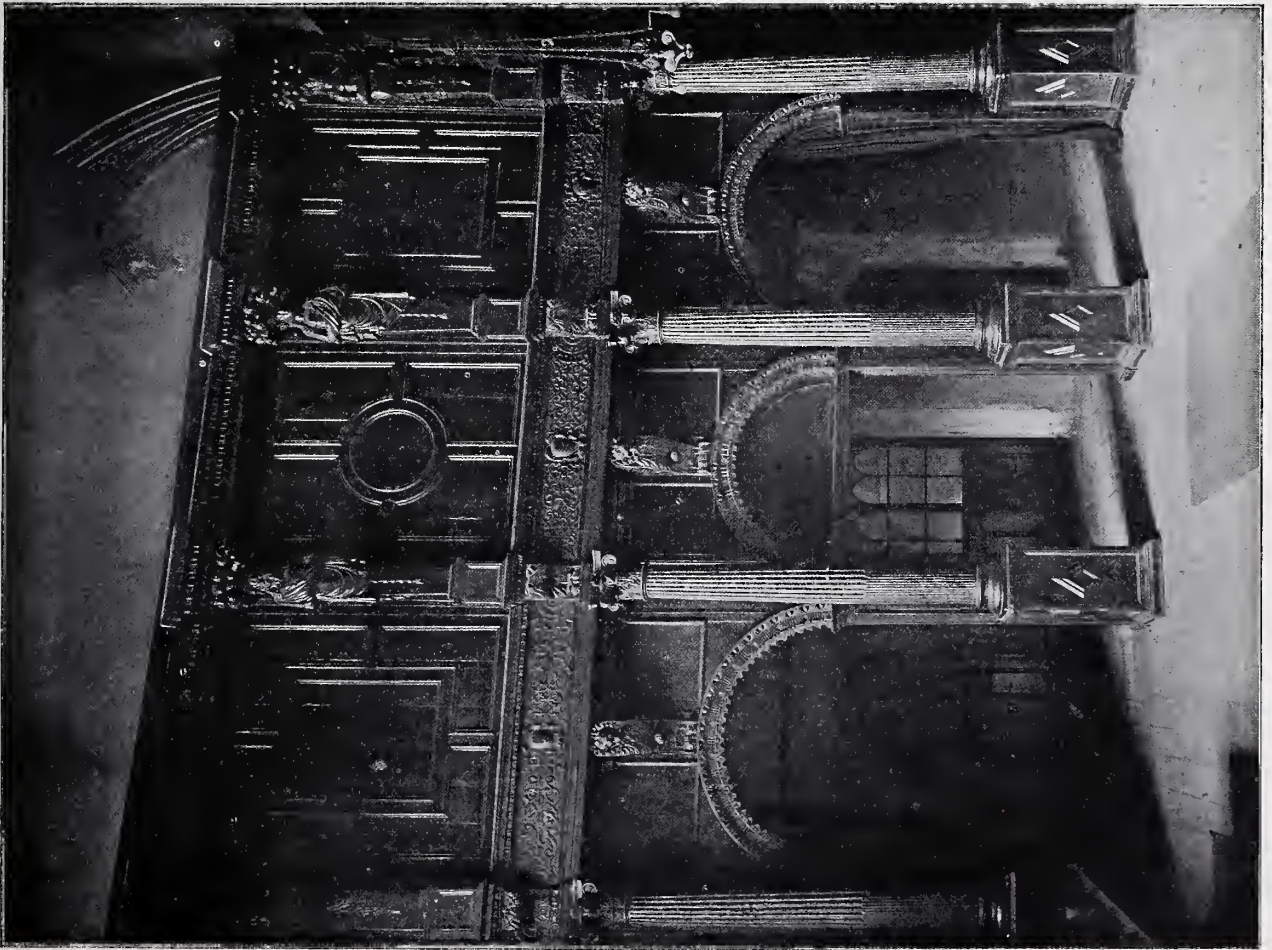
MR. CARPENTER'S PLAN OF CHARTERHOUSE. FROM "THE LONDON CHARTERHOUSE," BY DOM LAWRENCE HENDRIK.





Photos : E. Dockree.

THE STATE STAIRCASE.



THE SCREEN.



fish-ponds for carp, a favourite luxury of monks, which the culinary art of modern times strives in vain to render palatable.\* The "merlins," we will charitably surmise, were kept for purely practical purposes or for the use of the guests: otherwise our ideal of Carthusian austerity might be somewhat impaired. It would seem that there was a considerable amount of building material still on the site: probably the mason and carpenter were never long absent from the monastic precincts. We may gather that the barber was the possessor of a cell—probably a lay-brother; that the monks sate in the "Frater" four at a table; and finally that their cells were fully lined with wainscot.

Of the original abundance of this panelling some evidence may still be found. In the present dining hall and Master's Lodge many types are still to be seen, of which the earliest may well date back to the first part of the sixteenth century: it may be conjectured that much of it was still within the precincts when the earlier domestic work was executed, and was used as far as it would go, being supplemented by other of the later character. With the retrospective light which this record of spoliation casts upon its

history, we may take a final leave of the monastery.

The years which intervened between the expulsion of the monks and the alterations effected by the Duke of Norfolk left no recognisable traces on the fabric. From 1538 to 1542 the property remained in the King's hands. In 1542 he granted it to John Bridges and Thomas Hale for their joint lives in consideration of their keeping his "Hales and Pavilions" (*sc.* fishing nets and tents). In 1545 he bestowed it on Sir Edward, afterwards Lord North. The earlier tenure was characterised by desecration, the later by desecration combined with destruction. Sir Edward North turned the Church into a dining-hall and demolished most of the cloister. Probably, as I showed in the last number, he, in connection with the destruction of the cloister, alienated a portion of the land, that, namely, to the east of the inner wall of the eastern cloister. The story\* told by Bearcroft of North's interview with the King may well relate to this transaction. It seems improbable that the King would have completely forgotten his grant of the premises, though he may have doubted if it included the power to part with

\* There is, I believe, an explanation of this anomaly, but it cannot be discussed in this paper.

\* See Bearcroft's "Historical Account of Thomas Sutton," p. 199, quoted in "Charterhouse, Past and Present," p. 11, and in "The London Charterhouse," p. 245.



THE STATE STAIRCASE.

Photo: E. Dockree.



a portion of it. After a few years of occupancy North appears to have sold the property to the Duke of Northumberland, who, for his support of Lady Jane Grey, forfeited it to the Crown. Mary restored it to Sir Edward North, who held it through the remainder of her reign, and there entertained Queen Elizabeth immediately on her accession, and again in 1561. His son Roger, Lord North, in 1565, sold the greater part of the estate to the Duke of Norfolk, but retained for his own residence a portion of the premises east of the Chapel. This subsequently became the property of the Duke of Rutland, and is still known as "Rutland Place." The wall to the east of "Chapel Court" remains to mark the division of the properties.

The Duke of Norfolk made Charterhouse his London residence, and called his portion of it Howard House. He occupied it, except for a few months spent in the Tower, whither he was com-

mitted on the charge of intriguing for marriage with Mary Queen of Scots, from May 1565 till September 1571. During these years he spent large sums in altering and adorning the premises, and it is, therefore, to this period that many of the principal features of the present buildings must be assigned.

The later monastery buildings as left at the Dissolution were already suitable for a private residence adequate to the entertainment of the Court. Possibly some of the monastic cells survived in a state of repair sufficient for the reception of the Royal retinue. But for ordinary purposes the domestic premises were doubtless limited to the buildings which we have assigned to Tynbygh and Houghton. Probably the Guesten Hall had been so dismantled as to be unfit to serve as a dining-hall: otherwise, Sir Edward North could have had no motive, unless it were pure love of sacrilege, for using for this purpose

the Chapel, remote as it was from the offices. The most important feature of the Duke of Norfolk's adaptation was to restore the Hall to its original use, enlarging and adorning it in the new manner of the Renaissance. This was effected, by raising the walls, adding an upper tier of lights and fitting the enlarged building with a fine timber roof, screen, mantel-piece, and panelling, into the last of which portions of the later monastic work were incorporated. He built too, over the old monastic "Freytor," the large state rooms now known as the "Governor's Room" and Library, together with the fine staircase which gave access to them; and on the site of the western cloister of the monastery he erected one of plain brickwork to give covered access to a tennis-court which stood in the position now occupied by the great modern school-room. This cloister has been greatly reduced in length; the southern portion for the enlargement (by Sutton's executors) of the refectory, which they converted into a dining-hall for the scholars; of the northern end a portion was included in their dwelling-house. A further length has since been taken off for the accommodation of the present school. The



DOORWAYS IN HOWARD HOUSE.

Photo: E. Dockree.

paved walk on the top of this cloister is of later date. It may be conjectured that the old "Freytor" served as a dining-hall for the Duke's retainers. These are the more important of the substantial changes in the fabric attributable to the Duke of Norfolk's occupancy, though no doubt he effected many other improvements in the arrangements of the offices and in other minor particulars, which can no longer be traced.

Examples of monastic buildings converted into mansions are abundant throughout the length and breadth of England, and the degree of facility with which the change was in each case effected varies considerably. In these buildings we have an instance of a double conversion, first to a residence and then to a school and hospital, in each case realised with exceptional ease, a result which may with certainty be attributed to the "up-to-date" character of the later monastic buildings, those, namely, which were intended for the accommodation of guests.

Such minor changes as are attributable to the Duke of Norfolk relate principally to isolated features. Such are the fine mantel-pieces, or, rather, some of them, which are to be seen in the Master's Lodge, where, no doubt, the original subdivisions of rooms have completely disappeared, the old guest-chambers, presumably of moderate dimensions, having made way for the fine suite of reception rooms in which are found the mantel-pieces illustrated.

Of these and of the other features pictured in these pages there is no necessity to say much, as for readers of the ARCHITECTURAL REVIEW they will for the most part tell their own tale. I may, however, before leaving this portion of my subject note a few points concerning some of them. In the fine screen at the western end of the Hall, the upper panels are removable. The space behind is therefore available either as a passage or as a minstrels' gallery. This screen originally occupied the whole width of the Hall. The side gallery is obviously an afterthought, introduced to provide direct access from the main staircase to the chambers west of the Hall. The addition of this feature involved the elimination of the side bay of the screen and the shifting of the console above one of the caps, so that the Caryatid which it carries might stand clear of the gallery. The console to the north of this has also been shifted. The mantel-piece in the same hall is no doubt mainly the Duke of Norfolk's work; but it has been considerably modified by Sutton's executors. His are the arms in the centre, and the cannon and powder-barrels at the sides commemorate his employment under the Earl of Warwick, Master-

General of the Ordnance, at Berwick-on-Tweed. Similarly, on one of the newels in the state staircase Sutton's crest has taken the place of the original finial, and in the mantel of the Governor's room, undoubtedly a feature of the Duke of Norfolk's work, Sutton's arms have replaced the Duke's. In the quaint but somewhat clumsy mantel of the room in the Master's Lodge next to the staircase the sculptured group represents Faith, Hope, and Charity.\* This feature suggests Flemish workmanship, whereas the mantel in the next room is rather of an Italian character. This discrepancy in style leads us to suppose either that the Duke was somewhat of a cosmopolitan *dilettante*, or that at least one memorial of Lord North's occupancy has survived. The remaining mantel-piece is, of course, of considerably later date.

By far the most perfect of these mantel-pieces is that into which the portrait of Thomas Sutton has been introduced, and I doubt if it would be possible to find a more exquisite example of the best art of the period. Its decorations, long obscured by coats of white paint, were brought to light by Archdeacon Hale, and are well-preserved and excellent in effect. I may note also that the ceiling of the Governor's room, just indicated in the photograph, is a good example of the plaster-work of the later sixteenth century, and possesses, too, considerable historical and heraldic interest, into the details of which space forbids me to enter.

The Duke's connection with the Charterhouse terminated in 1571, when he was again sent to the Tower on a charge of high treason. In 1572 he was beheaded, and the property was again forfeited to the Crown. In 1581 his eldest son was restored to his father's estates, but lost them again by attainder, when they were granted to the second son of the late Duke. He (in 1603) entertained James I. at the Charterhouse immediately after his accession. Soon after he was created Duke of Suffolk, and in 1611 sold the property to Thomas Sutton, with whose acquisition of it the next era begins.

Of intermediate history this only need be noted: that, after the execution of the Duke, Queen Elizabeth allowed the Portuguese Ambassador to make Howard House his residence, and that during his occupancy Mass was said in a chapel formed in the gallery which occupied the upper floor of the south side of the present Master's Court. This seems to imply that the original chapel had remained desecrated and dismantled

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\* It is probable that this panel was picked up and worked into the mantel-piece, the detail of which does not appear to be altogether cognate to it.





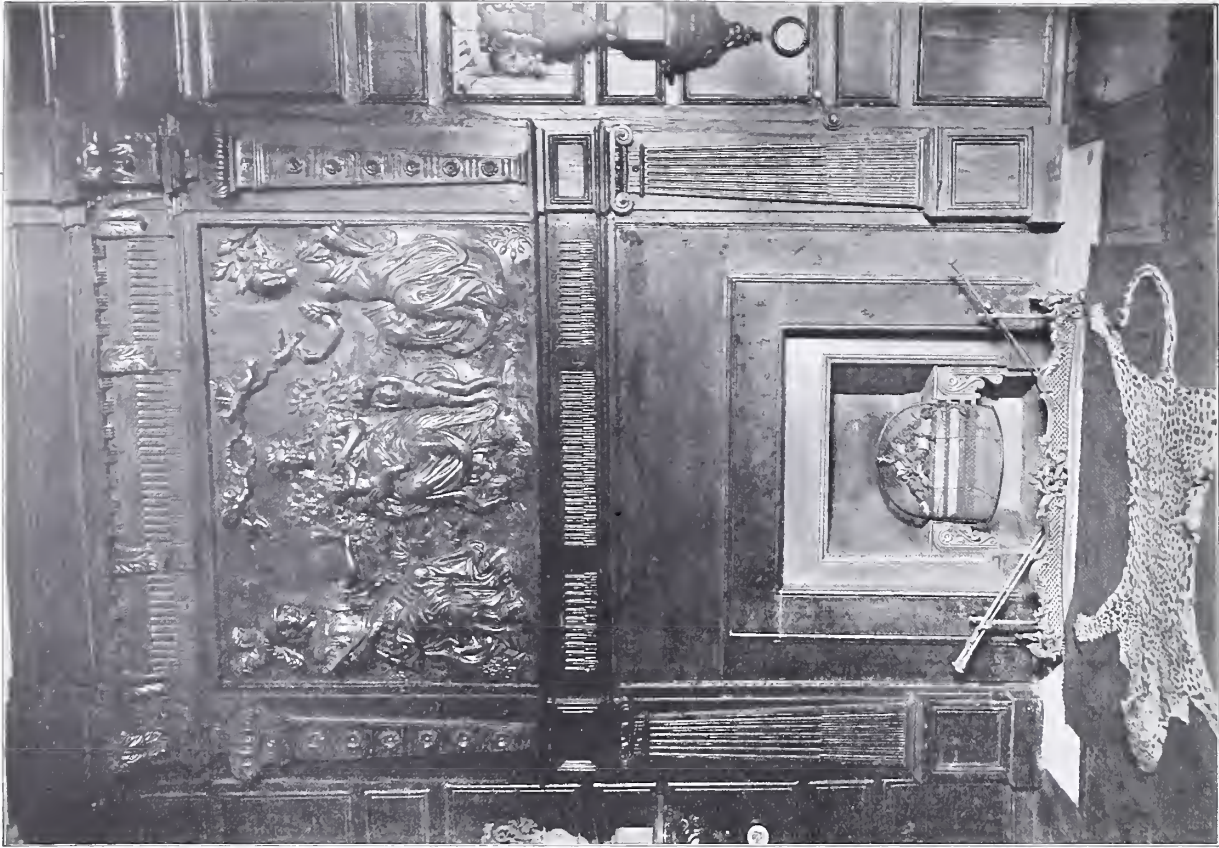
WALK ABOVE THE CLOISTER.



THE CLOISTER.

Photos: E. Dockree.





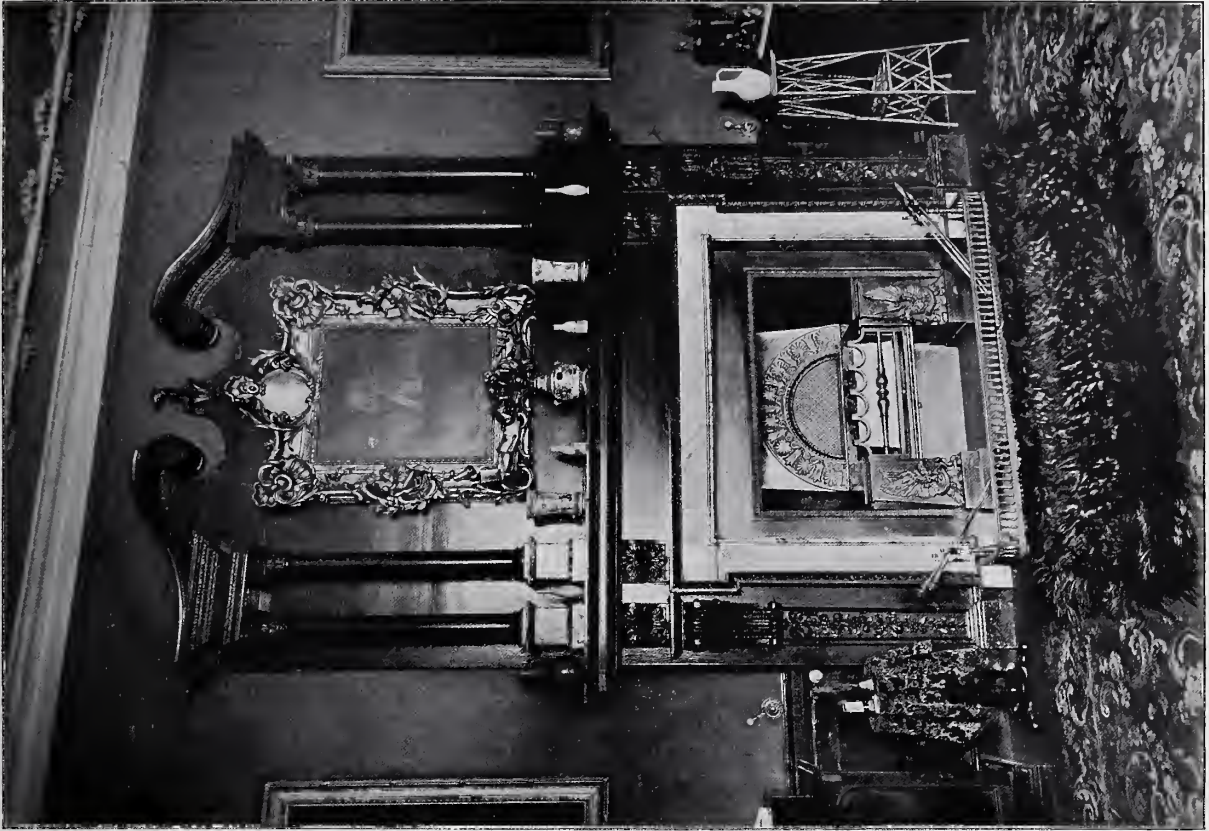
Photos: E. Dockree.

MANTEL-PIECE IN MASTER'S LODGE.



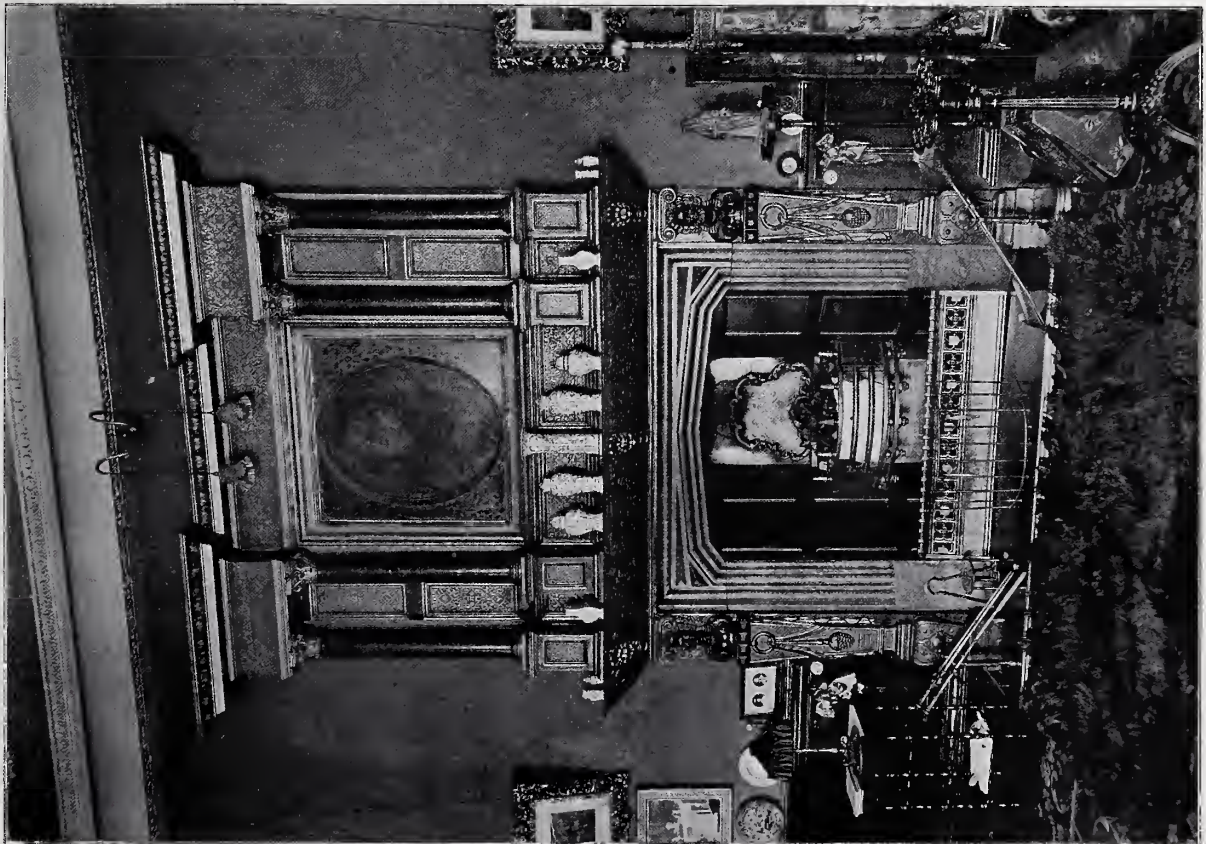
MANTEL-PIECE IN GOVERNOR'S ROOM.





Photos. E. Dockree.

MANTEL-PIECE IN MASTER'S LODGE.



MANTEL-PIECE IN MASTER'S LODGE.



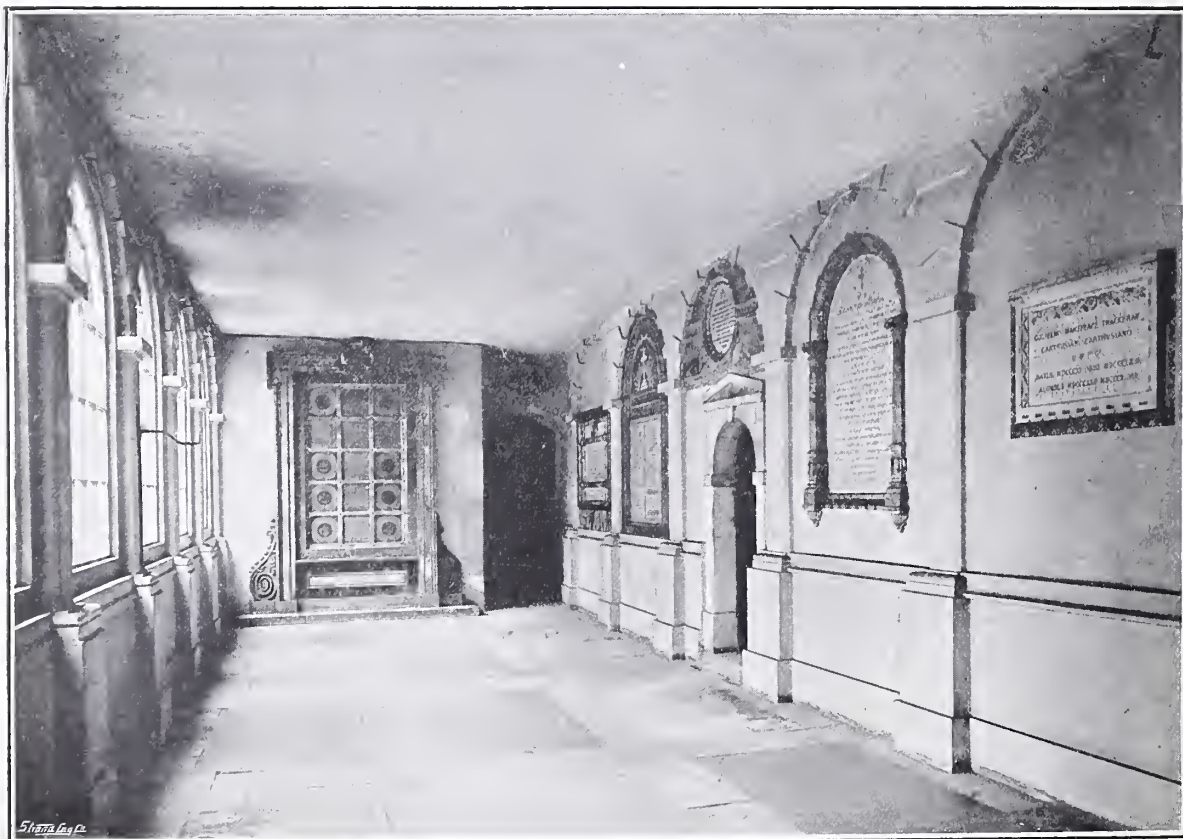
between the dissolution of the monastery and the time when Sutton's executors adapted it to the requirements of his foundation.

Sutton purchased the Charterhouse in May 1611. In the following month the transfer was confirmed by Royal letters patent, and on December 12th of the same year he died, having by his will left to the foundation the larger portion of his property, enough to provide for the adaptation of the buildings to the new purpose and to secure an adequate income to the school and hospital.

It is clear that the work executed at the cost of his bequest cannot have, so far as its character is concerned, been subject to his personal taste: it is not, however, improbable that he may have indicated the nature of the adaptation which the new purpose required. The old Guesten Hall, as transformed by the Duke of Norfolk, was taken unaltered, except as to the details of the mantel-piece mentioned above, for the dining-hall of the eighty pensioners and of the officers of the hospital: the sixteenth century "Freytor," enlarged by taking in the southern end of the Duke of Norfolk's cloister, and provided with a new mantel-piece and doorways, was assigned to the scholars on the foundation for the same purpose. The Chapel was obviously inadequate for the accommodation of pensioners, boys, and the not inconsiderable staff of masters, officers, and ser-

vants: it was therefore enlarged by the addition of an aisle, separated from the original Chapel by a round arched arcade of a somewhat rare and characteristic type. The quaint and rather clumsy arch which forms the entrance to the Chapel is no doubt of similar date. (The superstructure is an addition made about the middle of the eighteenth century.) The screen under the organ-gallery remains to show the character of the wood-work then introduced. In it may be seen the curious device of arches made in artificial perspective, a characteristic of which the theatre at Vicenza is probably the most conspicuous and elaborate example. It is interesting to compare this original work with that designed in imitation of it by Blore, and to note how completely the spirit and character of the original work is missed even in a deliberate imitation.

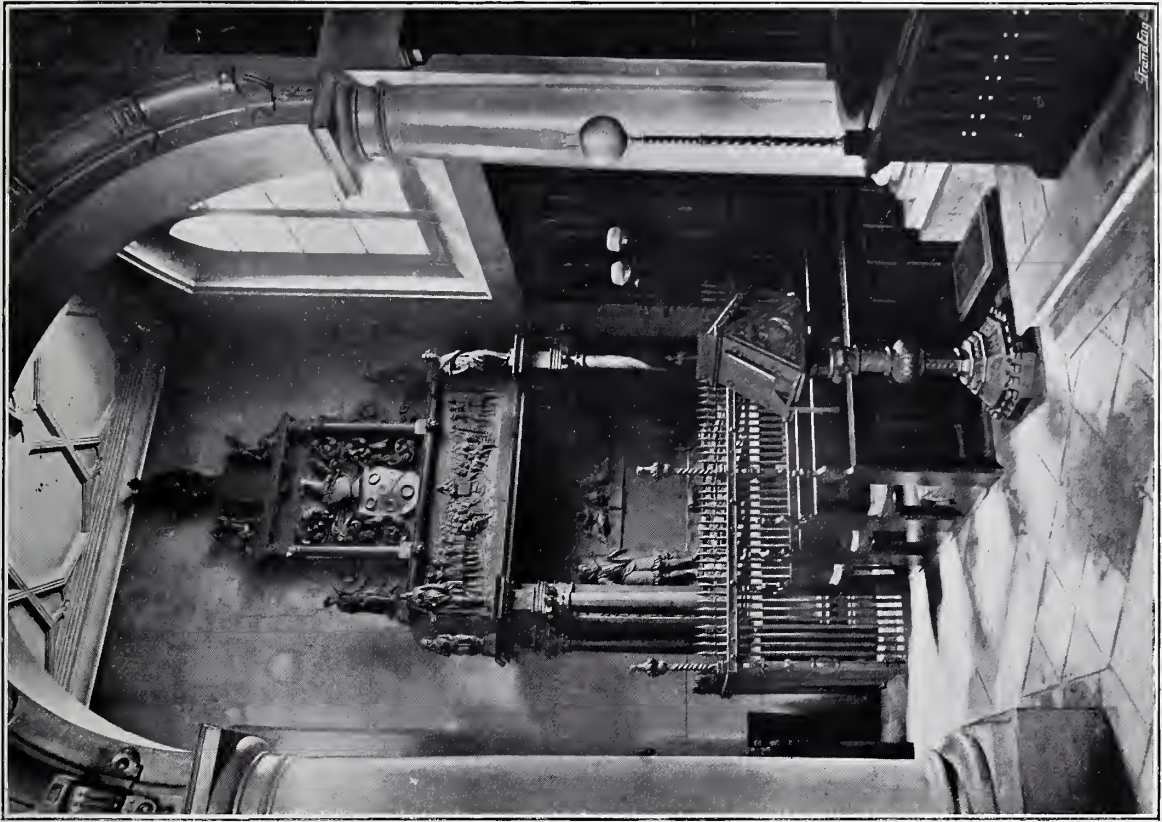
But the most remarkable feature of the chapel is the Founder's tomb. This stands at the eastern end of the north wall of the aisle which was added to the Chapel. The design was approved by the Governors of the foundation in 1614, and the monument was completed in 1615. It seems to me probable that the iron-work which surrounds it is of a somewhat earlier date. It may have originally belonged to one of the monuments which survived from the later monastic days, and have been adapted to the new purpose. The fact



*Photo : E. Dockree.*

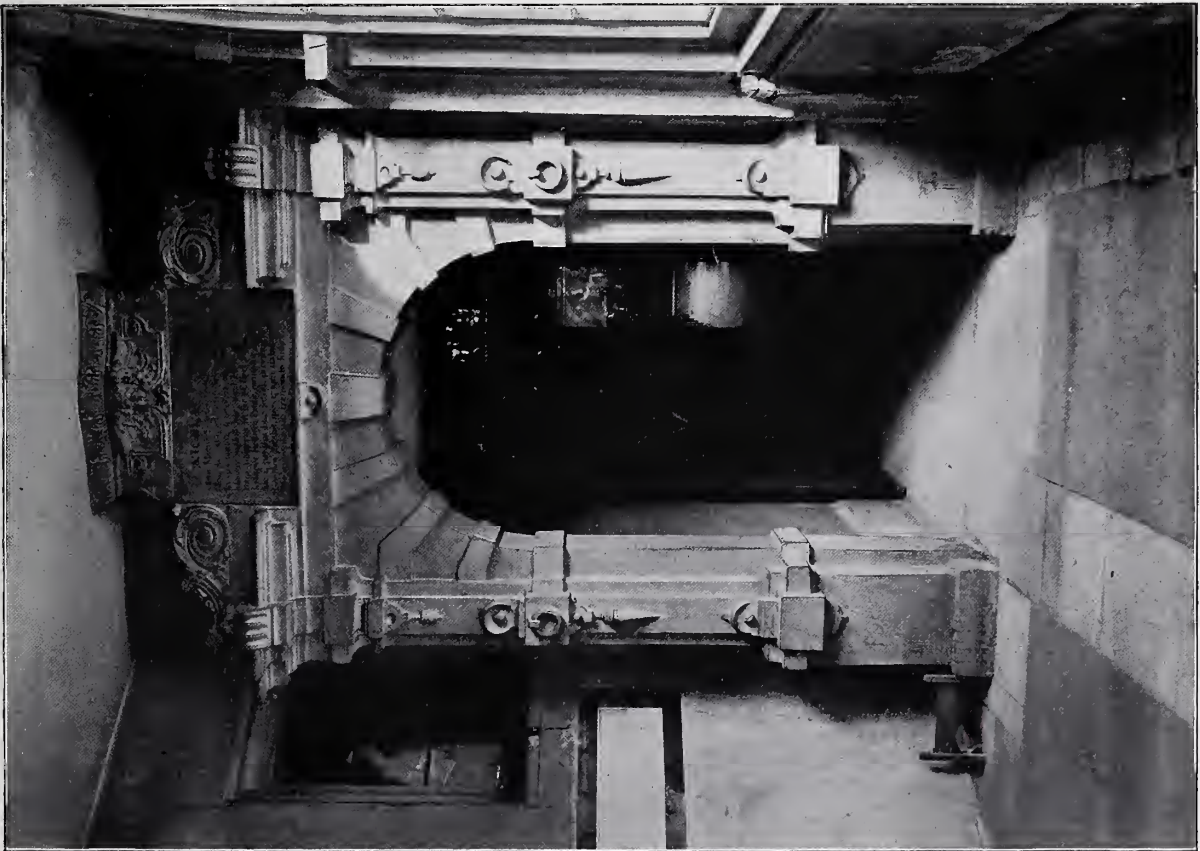
CORRIDOR LEADING TO CHAPEL.





Photos: E. Dockree.

THE FOUNDER'S MONUMENT.



DOORWAY TO CHAPEL.

that the receipt for the monument makes no mention of a railing may possibly imply a confirmation of this theory. The receipt in question is of sufficient interest to be worth quoting:—

"Be it known unto all men that wee Nicholas Johnson, Edmund Kinesman, and Nicholas Stone, citizens and free-masons of London, have received and had, this 24th daye of November 1615, anno xiii. R. Jacobi, of Richard Sutton, esq. execut<sup>r</sup> of the last will and testam<sup>t</sup> of Thomas Sutton, esq. deceased, in full payment of four hundreth pounds for the making fynishing guilding and putting up of a monument or tombe on the north side of the Chapell within the hospitall of King James founded in Charterhouse for the said Thomas Sutton, founder of the same hospitall, which toombe is in heighth xxv foote, and in bredthe xiii foote and is set out and garnished with dyse (divers) cullomes pedestalle capitalls pictures tables and arms of alabaster, touch, rance and other hard stone, wee finding all manner of stuff and workmanship according to an agreem<sup>t</sup> in that behalf made, the sum of one hundreth poundes of lawfull money of England over and above three hundredth poundes of like lawfull by us formerly received of the said Richard Sutton. In witness whereof we have hereunto set our hands and seals the day and year aforesaid.

"NICHOLAS JOHNSON,  
"EDMUND KINESMAN,  
"NICHOLAS STONE."

Sutton's executors built, or, as I think probable, rebuilt, a cloister leading from the State staircase to the Chapel. This appears to have been at first of open arches, but was subsequently enclosed by an arcaded and glazed screen built outside the cloister arches. Here again we must correct Mr. Carpenter's plan, in which this is etched as Sutton's work. It was actually erected in 1825.

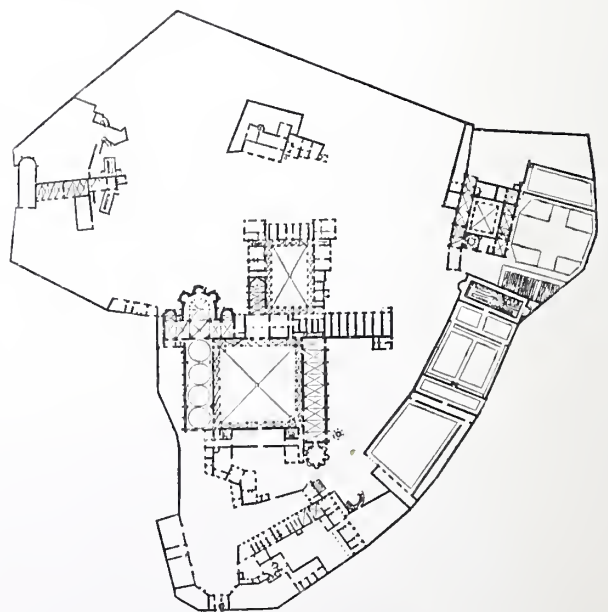
These appear to be all the features of what may be called Sutton's work which at present remain. There is nothing to show where the pensioners were originally lodged. The old house known as "Gown-boys'," which contained the school-rooms and dormitories for the foundation scholars, was taken down when the school was removed to Godalming. It was a simple and somewhat utilitarian but by no means unpleasing example of the work of the early 17th century. The later accretions were of no architectural interest: the latest certainly evince no effort to harmonise with the old buildings which survive.

So I conclude what is at best a rough summary of the history of this most interesting fabric, in the full consciousness that there is still ample scope for such further investigation as may supplement and very possibly correct the conclusions at which I have arrived. It is surprising to me that this field of research has been hitherto so little cultivated; and I shall be content if these papers serve as an incentive to the archæologist towards further and more thorough work in the same field; still more if they prove a trustworthy guide to him in his task.

## Fontevrault. BY CECIL HALLETT.

THE little town of Fontevrault, or Fontevraud as the older spelling has it, lies some two miles south of the Loire, between Saumur and Chinon, and on the southern border of Anjou. The great monastery round which it has grown up, the subject of this article, contains some of the most curious architecture in France, and is of especial interest to Englishmen, as the burial-place of two of our most celebrated kings.

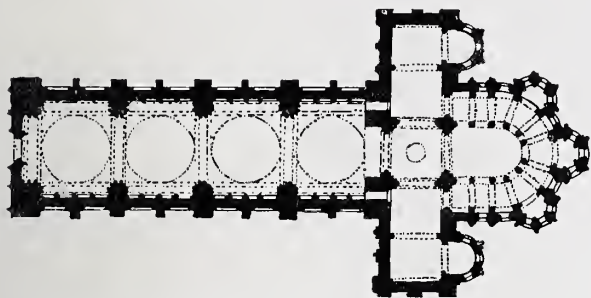
It was founded in the eleventh century by Robert d'Arbrissel, a Breton priest, whose labours in various parts of France all but won for him afterwards the style of "Saint." This man, by his powerful preaching and magnetic personality, gathered round him a body of penitents, both men and women, to the number of several thousand, with which great company, in the year 1098 or 1099, he broke into the silence of the Forest of Fontevrault, and there founded a religious colony. Out of this settlement arose a double monastery, the most remarkable feature in the constitution of which was that the supreme authority over both sexes was vested in an Abbess. Round the central convent over which she presided in person, were grouped several smaller establishments. The monks had their residence in the Priory of St. Jean de l'Habit; there was also the leper-house of St. Lazare, and the penitentiary of La Madeleine; and to these was added afterwards an infirmary of St. Benoit, and perhaps a Priory of St. Laurent. Though it was a Benedictine community in the main, certain peculiarities in its Rule caused it to be regarded as the head of a dis-



GENERAL PLAN OF THE MONASTERY (FROM  
"*Architecture Monastique*," BY ALEX. LENOIR).



inct "Order of Fontevrault," which afterwards had many branches in France and a few in England. In its early days it was strongly supported by Fulk V., Count of Anjou and grandfather of our Henry II., and this was the beginning of a connection with the House of Plantagenet which lasted into the fourteenth century. Eventually Fontevrault became one of the wealthiest monasteries in the country, and its Abbess was often a Princess of France. It was dissolved with much sacrilege and violence at the Great Revolution,



PLAN OF THE ABBEY. (FROM VIOLLET-LE-DUC'S "*Dictionnaire*.")

and under Napoleon became a house of correction, in which state it still remains.

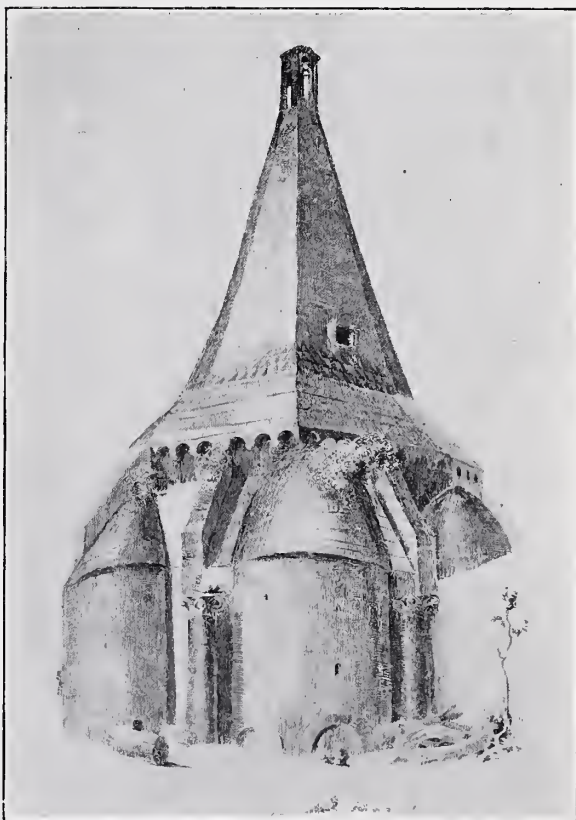
The visitor consequently is tolerated rather than welcomed. He is admitted, with formalities, through a frowning gateway which, standing in the main street, seems to occupy the site of the original main entrance to the precincts. After being conducted across two courts, the first of which exhibits nothing that is not modern, he is ushered through the cloisters into the Chapter-house, and thence into the church, or rather its eastern half. Part of the domestic buildings he perceives to be still standing, and his guide-book may have hinted at a remarkable kitchen, of which he catches a glimpse on the right before entering the cloisters; but he is not encouraged to make the nearer acquaintance of these things or of the other objects of interest which, as he learns afterwards, the Abbey precincts contain. Consequently the cursory nature of his visit, and a lack of opportunity to explore further, have compelled the present writer to incur various obligations, and he gladly acknowledges his indebtedness to the Abbé Edouard's "*Fontevrault*" (1873), to Viollet-le-Duc's "*Dictionnaire*" (1861), and to De Verneilh's "*L'Architecture Byzantine en France*" (1851), and other works. It is to Viollet-le-Duc and De Verneilh that he owes his perception of the place of Fontevrault in the history of French Art.

Of the smaller institutions surrounding the Abbey there are said to be considerable remains—a cloister and twelfth century chapel at St. Lazare, some walls at St. Jean de l'Habit, and at

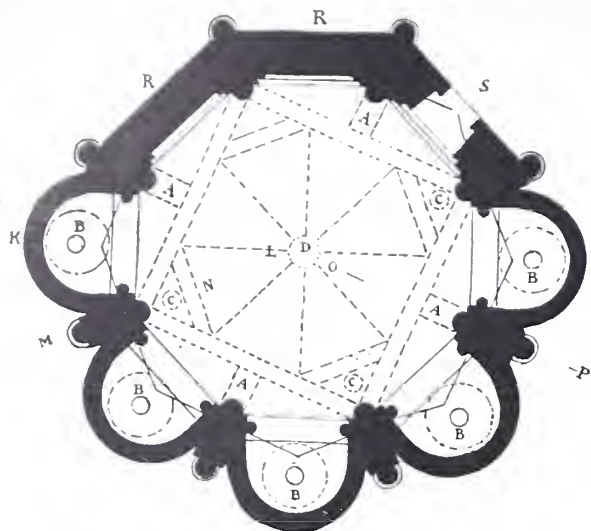
St. Benoit a chapel of the twelfth century, a mortuary chapel, a cloister, and some buildings of the Renaissance.

The mortuary chapel of St. Catherine, a thirteenth century structure, which stands on the site of one of the several cemeteries attached to so large a monastic community, is among the most curious of its class. "Sepulchral chapels with lanterns," writes De Caumont in his "*Abécédaire d'Archæologie*," "are very uncommon. I know of none that have been preserved, except that of the ancient cemetery of the nuns\* of Fontevrault, which stands to-day upon the public path." It is square, he says, with small lancet windows and a pyramid-capped buttress at each corner. From the top of its pyramidal stone roof rises a hollow octagonal shaft crowned by an open octagonal lantern with a conical cap. Internally each corner of the chapel is arched across and filled in with a miniature ribbed vault, the square being thus transformed into an octagon, whose eight arches form the base of a dome. From the crowns of the arches and from the corbels whence the latter spring, slender ribs are carried up the vault to the base of the hollow shaft that crowns it. A donation of Ala de Bourbon, who had taken the veil at Fontevrault, toward the building of this

\* This is doubtful; the nuns seem to have been buried in or near the Chapter-house.



VIEW OF THE PRESENT EXTERIOR OF KITCHEN. (FROM GODARD-FAULTRIER'S "*L'Anjou et ses Monuments*.")



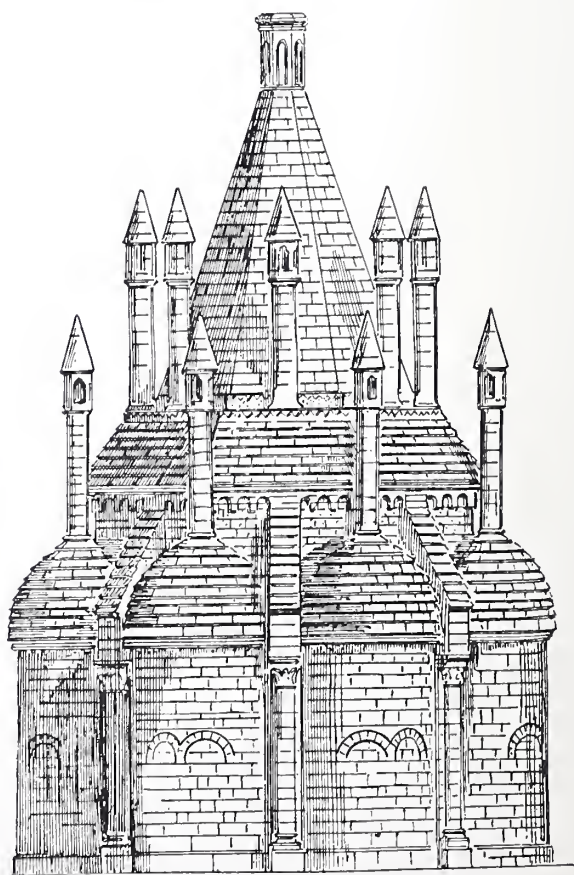
PLAN OF THE KITCHEN. (FROM  
*Viollet-le-Duc.*)

singular chapel is confirmed by Bertha, tenth Abbess, in a charter of 1223.

At the south-west corner of the cloister court stands the kitchen, which dates from the twelfth century and recalls the somewhat similar structures at Stanton Harcourt near Oxford, and at Glastonbury. With its soaring conical roof and open lantern it grips attention and proclaims the dignity of "the cooking animal." Yet that its origin has not always been understood, is indicated by its name of *Tour d'Evraud*, and in the forties it passed for a mortuary chapel, "which proves," as Viollet-le-Duc cynically remarked, "our perfect understanding of things mediæval." His drawings of it here reproduced require some comment. First as regards the ground plan. The five apsidal projections contained the hearths, over each of which was a chimney (B) now blocked. The sides RR contain the only windows; S is the door. Externally the second stage of the structure is octagonal like the first, but has its *angles* over the middle of the latter's *sides*. Internally four of the eight piers carry four great arches which form a square. Above three of these are more chimneys. From the remaining four piers spring half-arches (A) abutting against the crowns of the four arches that form the square. This square is converted, by arching its corners across, into an octagon which carries the conical roof, the eight sides of the latter descending (externally) with an outward cant on to the walls of the second stage. Over the triangular spaces left by arching the corners of the square across are three more chimneys (C). Lastly the open octagonal lantern forms a great central chimney D, the only one of the twelve chimneys which is still standing. The sectional diagram gives at A a section on the line KL of the plan; at B a section on the line MN; and at C a section on the line OP. In the eleva-

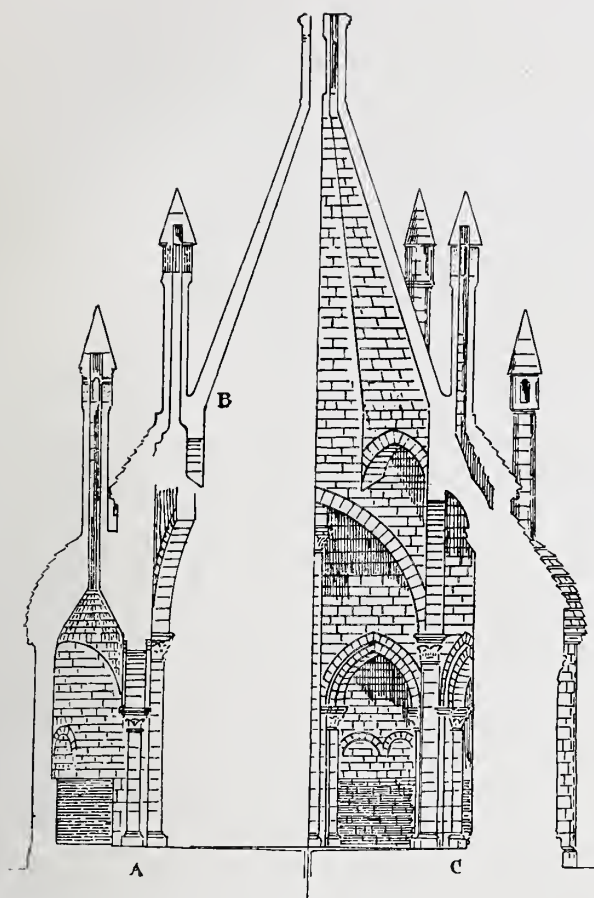
tion the chimneys have been conjecturally restored. It is curious that a plan of this kitchen in Lenoir's "Architecture Monastique" (1852) shows eight apsidal projections instead of five.

A pleasant surprise awaits the visitor when the warder unlocks a small door at the further side of the second court and ushers him down a stone staircase (for the Abbey is built on a slope) into the cloisters. At once the prisoners and the sentries are forgotten in an atmosphere of monastic peace. The cloisters are of great size. According to the Abbé Édouard (whose details however are not always to be trusted) the united length of the four walks is 226 metres and the breadth of each 4 metres. The court, which was once turfed and had a well at one end, is now gravelled and planted with shrubs, and has a fountain in the centre. A range of rooms, with moon-shaped windows, runs above the arcades, and partly masks the surrounding buildings. These latter were arranged on the Benedictine plan. To the south, adjoining the kitchen, lay the refectory and offices; to the west the *parloirs* and the residence of the Abbess (which Édouard implies to be still standing). The north side is formed by the nave of the church, and the east side by the transept and by the dormitory, below which are the calefactory, the scriptorium, and the Chapter-house.



ELEVATION OF THE KITCHEN. (FROM  
*Viollet-le-Duc.*)





SECTION OF THE KITCHEN. (FROM  
*Viollet-le-Duc.*)

From the south-west corner of the court, the view of the graceful Renaissance cloister-arcade, backed by the severity of the twelfth century church with its high slate roof and its central tower (so rare a feature in France), is very striking. A refined and picturesque example of the early Renaissance is afforded by the dormitory, with its numerous little windows interrupting the eaves of a roof whose broad expanse is relieved by an elaborate dormer, beneath which an imposing porch opens upon the court.

According to Édouard one side of the cloisters proper was built between 1491 and 1534 and is pure Gothic, while the other three sides date from between 1534 and 1670. These open on to the court by round Renaissance arches, separated, except where there are buttresses on the south side, by pairs of Ionic pillars supporting a continuous architrave, each pair sharing a single abacus. In spite of this Renaissance exterior, however, the internal roof is a Gothic vault, though signs of the transition to classicism are abundant, *e.g.*, in the designs on the numerous bosses.

To judge from the general plan of the Abbey in Lenoir's "Architecture Monastique" there is or was a second and smaller cloister court behind the dormitory.

The Chapter-house is entered from the east

walk of the great cloisters, and above its doorway the vaulting is more elevated than elsewhere. The doorway itself, with its great round arch enriched with rows of sculptured figures, is rather an imposing specimen of the transition from Gothic to classic design. According to Édouard the Chapter-house, having been founded in the twelfth century, was re-modelled in the sixteenth, partly at the expense of Francis I., whose badges, the crowned F and the salamander, as well as the fleurs-de-lys of France, are visible about the entrance. According to the same authority, the area of this fine room is about 20 metres by 11. Everywhere there is the same combination of Gothic and Renaissance features that has been already noticed in the cloisters outside. A soaring vaulted roof, springing from corbels carved with grotesques and fleurs-de-lys, is supported in the middle by two pillars with capitals of Corinthian character. The four windows (two of them double) are round-arched, with decoration of Ionic pattern, in which appear the dates 1541 and 1543. The upper part of the walls is adorned with (Renaissance) frescoes of the Passion, in which occur portraits of several of the Abbesses of that period; the lower part was probably covered by the stalls said to have disappeared at the Revolution. With regard to the vaulting it will be noticed that, as is sometimes the case in France (especially in rooms and porches), the height from the capital to the keystone is somewhat excessive in relation to the height of the pillar. As this Chapter-house seems to have been a regular burial-place of the nuns, it is not impossible that there may be a crypt beneath it.

The Abbey-church is by no means one of the most beautiful in France, but it comes near to being one of the most interesting. To anyone approaching it from a distance its general appearance, with its long nave, two western turrets, and central tower, is somewhat suggestive of the architecture of England, while at the same time it remains indefinitely French. The date must be fixed rather by the architecture than by documentary evidence. It is known that the first permanent church of any importance at Fontevrault was consecrated (by Pope Calixtus II. himself) in 1119, but it is not probable that any part of the existing structure is as old as the first years of that century. The transepts may go back to about 1150—probably not so far; the choir cannot be much earlier than the transepts, nor on the other hand can it be much later, since it is still Romanesque; the nave is obviously older than either, and can therefore claim a considerable antiquity, even if it is not as old as the consecration by Pope Calixtus. Such, in brief, would seem to be the opinion of M. de Verneilh.

The nave is without aisles and has on either side nine flat buttresses, alternately broad and narrow, rising, without diminution of breadth, to the corbel-table and alternating with round-arched and recessed windows which have or had shafts in the jambs, are surmounted by dripstones, and are placed at a considerable height from the ground. Such a scheme at first sight suggests a nave of eight bays, but there are only four, each lit by two windows with a narrow buttress between them—an arrangement which, together with the skylights and chimney-pots that disfigure the roof, will be explained later.

The west front is of considerable interest. At either end of it broad flat buttresses, enriched with many shafts or beads, extend, the outer portions to the base of the flanking turrets, the inner portions not so far. The space between these buttresses, which is somewhat straitened by their excessive breadth, has three stages besides the attic. Above the second stage is a broad set-off, the wall up to this point being thickened. In the first stage the place of the doorway is now occupied by a pedimented Renaissance window, partially blocked. In the second there remains what is, apparently, the original west window. It resembles those in the side walls, but is richer. The capitals of the shafts in the jambs are carved with birds and other subjects, and the inner arch is enriched with a band of ornament consisting of knotwork. (For the significance of this pattern in the theory of a succession traceable from the mediæval craftsmen through the "Comacine Guild" to the architectural *collegia* of the Roman Empire, see "The Cathedral Builders," by Leader Scott.) Somewhere about this front (perhaps on the above-mentioned capitals) there is, according to Édouard, a sculpture of doves attacked by serpents, *i.e.*, of innocence attacked by vice. In the third stage is an exquisite little two-light window of late Gothic character, the heads of the lights being flattened and cusped ogee arches, the solid space between which and the square framing above is filled with minute tracery. Two long slender lancets, with cusps, light the narrow gable, which does not quite fill the space between the turrets. The latter are octagonal, and almost thick enough to be called towers. So great is their height in relation to the gable, that its apex only reaches to the base of the slate-covered spires by which they are crowned.

But the richest part of the building (as regards general effect) is the great eastern apse with its ambulatory or procession-path and its three radiating apsidal chapels, which, so short is the choir, almost group with the two similar chapels opening eastward from the transept. In this eastern portion of the exterior the most notable features

are, first the massive engaged shafts which, running up to the corbel-tables and having their capitals carved with rude foliage, seem to perform the function of buttresses; and secondly the corbel-tables themselves, which vary considerably in design as between the chapels, the procession-path or aisle, and the clerestory. Édouard, on the authority of an old drawing, states that the principal apse was once surmounted by a stone dome crowned by a rich gallery, the latter ornamented at its base with grotesques.

The central tower, which shows traces of the transition to Gothic, has one stage of stone, pierced in each face with two windows slightly pointed, twice recessed, and having shafts in the jambs with some of their capitals (*e.g.*, those on the east face) adorned with stiff foliage. The sills of each pair of windows are treated as a single unit and are extraordinarily steep. From the north-east angle projects (diagonally in plan) a curious excrescence, having against it a turret ending in a conical cap and presumably containing the staircase. The stone stage of the tower is surmounted by a narrower stage of wood covered with slate, and the whole is crowned by a pyramidal slate roof.

To the interior the visitor is admitted from the cloisters, through a door which opens into the church immediately west of the crossing. Here he is at once met by a great disappointment, for which, however, the skylights and chimney-pots already alluded to have to some extent prepared him. The nave has been walled off from the choir and converted to secular uses, and is consequently inaccessible. The rest of the building forms the prison chapel, but the original arrangements have been reversed, the altar now standing at the west end in the crossing, and the prisoners' benches, which occupy the choir as well as the transepts, being all turned towards it.

In this connection it will be well to call attention to the very unusual character of the ground plan. The choir has aisles, yet even if they be included it is scarcely wider than the aisleless nave; without them, consequently, it is much narrower: and as its width from pillar to pillar determines the width of the central tower, the western angles of the latter, which would otherwise rest on the nave walls, have to be supported on detached piers.

In spite of all vandalism the interior of Fontevrault remains undeniably impressive, and almost justifies the words of the authoress of "England under the Angevin Kings," when she writes: "An English visitor nowadays feels as if some prophetic instinct must have guided its architect and given to his work that peculiar awe-striking character which so exactly fits it for the burial-place of the

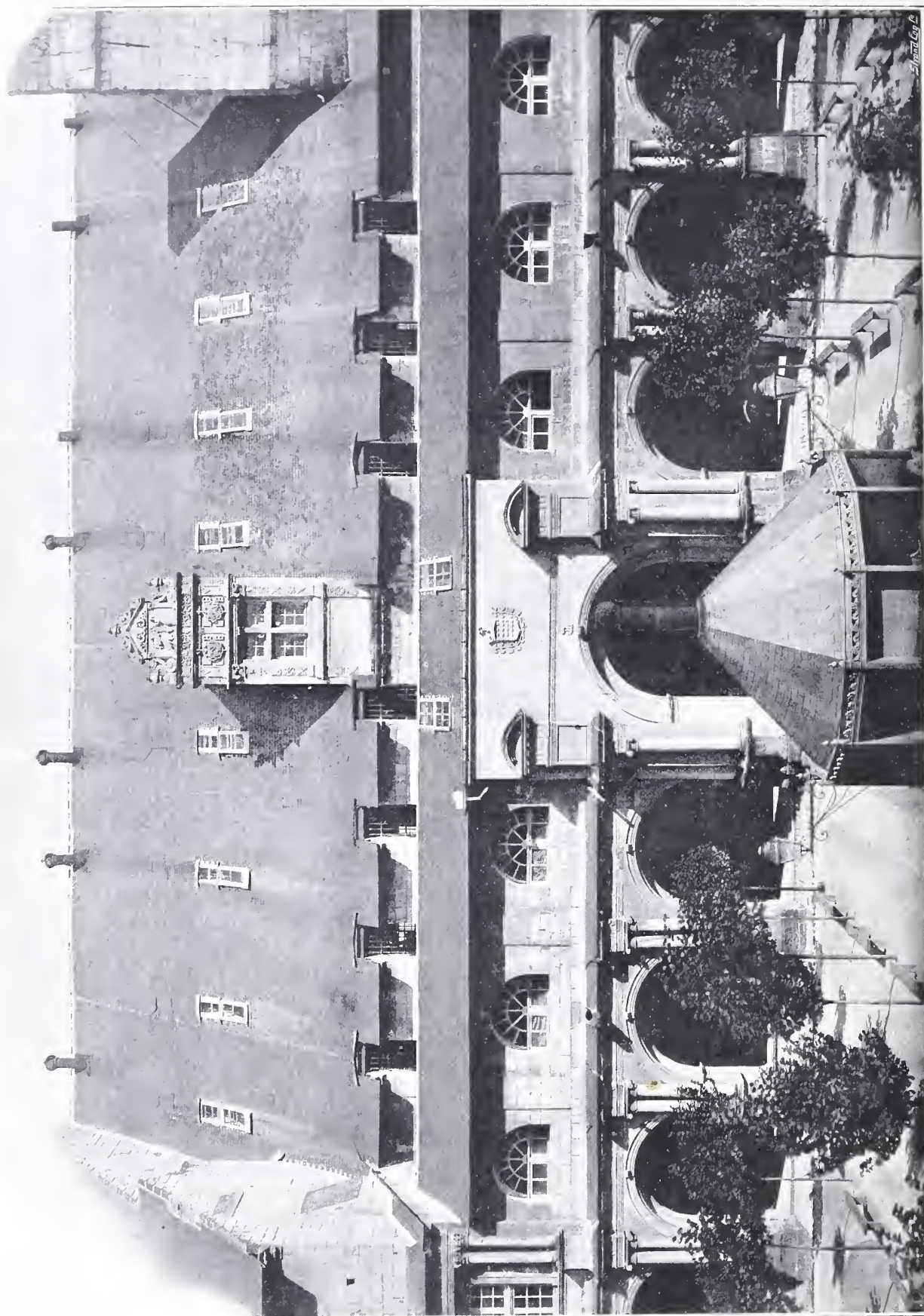




DETAIL OF THE CLOISTERS.

*Photo: A. Giraudon.*





FACADE IN THE CLOISTER COURT.

Photo: A. Giraudon.



two Angevin kings of England whose sculptured effigies still remain in its south transept." To the reference in the last words there will be occasion to return later. The transepts are massive and plain, their most attractive feature being the two simple but well-proportioned apses that open out from their eastern sides. The choir is very short. Its great apse gives an impression of extreme height, and with its numerous arches, narrow and stilted, and its soaring and slender cylindrical columns, is much less "heavy" than is usual with Romanesque buildings. It affords also an early instance of the tendency that afterwards became so marked in French religious architecture, to exaggerate, namely, the height of the main arches at the expense of the triforium and clerestory—a device which was doubtless intended to increase the effect of loftiness, but which, at any rate to an English eye, sins gravely against proportion. The capitals of the columns rather resemble those of the shafts applied to the choir walls externally. They are carved with rude stiff foliage of simple design, and are all much alike. A curious feature in the plan is the spacing, the columns not being equidistant from one another. This arose, perhaps, from the exigencies of the vaulting of the procession-path as affected by the width of the arches opening into the three radiating chapels. These chapels the visitor is not encouraged to examine; but according to Édouard that in the centre, named from St. John the Evangelist, was richly decorated in 1438; while that of St. Amildis, on the north, was remodelled in 1541, and that of St. Radegund, on the south, in 1550. Of the roof, the most notable portion is that over the crossing. It is a dome, penetrated or broken by the four great round arches of the crossing, and each of its pendentives (if they may be so called when they form parts of the same hemisphere with the dome itself) is received by a slender shaft that runs up the angle of the pier to a point somewhat above the main capitals.

From various authorities it is possible to enumerate the treasures of art of which this church has been despoiled, partly in the seventeenth century, but chiefly at and after the Great Revolution—the rich stained glass, the great grille erected in 1504, and enlarged or partly renewed in 1638, the elaborate high altar and reredos constructed between 1611 and 1637 in place of others dating from 1154, the organ given by the House of Bourbon; and mention may be made, too, of that curious sculpture of the Last Judgment which is described in the life of St. Hugh of Lincoln, and in which there appeared (so oddly in this "Royal Abbey") groups of crowned kings among the condemned as well as among the righteous.

In tombs the Abbey was exceedingly rich. There appear to have been about twenty, of many of which representations still exist in the Gaignières collection in the Bibliothèque Nationale. Some were of stone, some of copper, some of marble, and many of them were surmounted by effigies. The most notable, in one sense, was the tomb of the founder, Robert d'Arbrissel, which had been reconstructed in 1621. Several marked the resting places of Bishops of Poitiers (one of these, a very curious monument, is represented in "*Viollet-le-Duc*," vol. ix. p. 37). Others commemorated members of the local nobility, or ladies of noble or royal rank who had been inmates of the House. The Abbesses, it is said, were buried in a crypt under the choir which probably still exists; but several had rich tombs in the choir itself. Most interesting of all, there were the tombs of the Plantagenets, situated, as Nicquet (1642) somewhat vaguely states, "opposite the great pillar furthest from the altar." Here were interred Henry II. of England and Eleanor his queen; Richard Cœur de Lion and his sister Joan, Queen of Sicily; Joan's son, Raymond VII., Count of Toulouse; and Isabella, queen of King John; as well as a collection of Plantagenet hearts, including those of John, Henry III., and perhaps Edward I.: and there may have been cenotaphs of Berengaria, queen of Richard I., and Eleanor, queen of Henry III. Over the six royal bodies, at any rate, there were splendid tombs with effigies. These tombs were disturbed in 1504, and again in 1638, when the figures of Raymond and Joan were renewed, and all six figures were placed against the north choir wall in a grandiose classical structure, of which there is a contemporary representation in Sandford's "*Genealogical History of the Kings of England*" (1677). Fortunately the effigies of Henry II., Richard I., Eleanor, and Isabella have survived. After being moved about many times since the Great Revolution—once even to Paris—and after repeated fruitless negotiations on the part of England for their transference to Westminster Abbey, they were at last allowed to rest in the apsidal chapel of the south transept, where they lie behind an iron grille with their feet toward the west. One (that of Isabella) is of wood, the rest are of stone; and all are life-size and coloured. The four sovereigns are represented as lying in state on draped biers, and as wearing royal robes and crowns. King Henry has a sword by his side, and both kings now carry sceptres. These latter, indeed, are of modern workmanship, but Henry at least had carried one before. Though their present position is not that for which they were intended, they form, in their secluded apse, a most picturesque group, and, with their overwhelming historical interest,





THE APSE.

*Photo : A. Giraudon.*



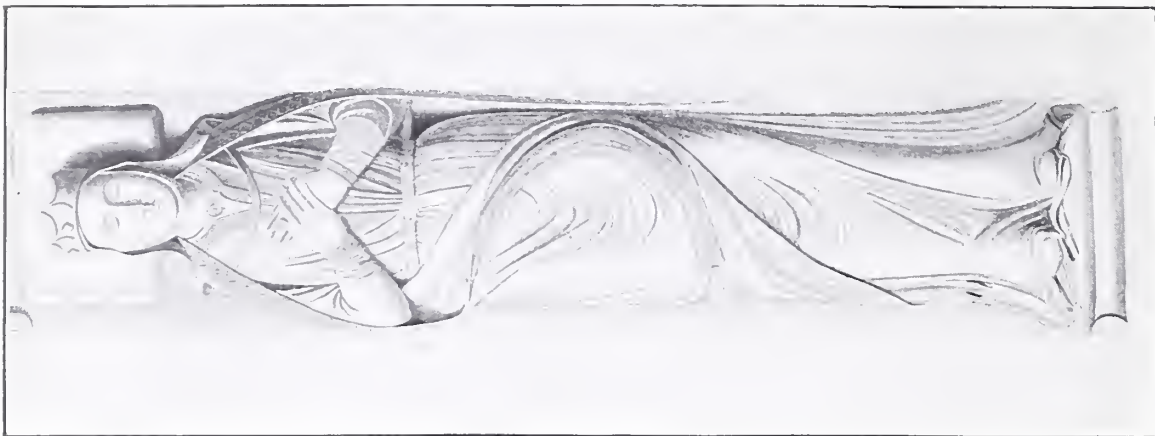
are well worth a far longer pilgrimage than that from Saumur or Chinon to Fontevrault.

Though the nave, which is by far the most interesting part of the Abbey from an architectural point of view, has long been inaccessible to visitors, it has fortunately been described with great care by M. de Verneilh. How difficult his task must have been may be imagined from the fact that he found this part of the building divided into three storeys, the first of which was a refectory; the second a range of cells, and the third a dormitory. To the first and third he was admitted, but not to the second, as it was occupied at the time by some political prisoners. Consequently he was compelled to complete his description from particulars supplied by two other antiquaries.

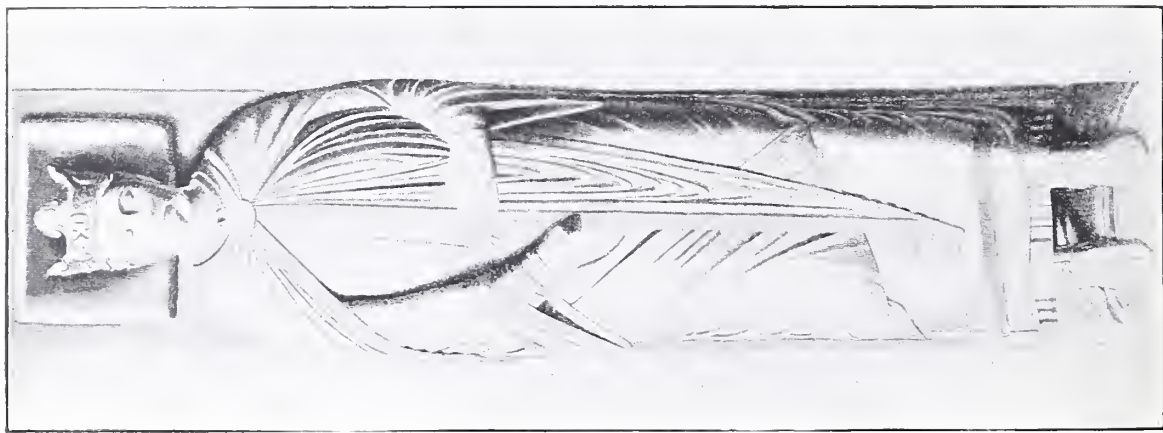
The nave of Fontevrault is, or was, most curiously roofed by a series of domes of distinctly Byzantine character; and for the convenience of those who are less acquainted with this than with other styles of architecture it will be well to describe that form of dome which is most properly termed Byzantine, and of which the church of St. Sophia at Byzantium, built in the sixth century, offers the principal and perhaps the earliest example. The plan of such a dome shows a circle inscribed in a square, the former representing the actual cupola, and the latter representing four supporting arches, while the spaces left at the corners are the pendentives, which, rising from the pier-capitals to the crowns of the arches, connect the square substructure with the circular cupola, whose base they curve over to support. To speak geometrically, they are portions of a hemisphere whose diameter is the diagonal of the above-mentioned square. The four domes over the nave of Fontevrault answer to this description—or rather answered to it once, for, with extraordinary vandalism, the actual cupolas have been destroyed in making a range of attics over the above-mentioned dormitory. The height of the supporting arches from the pavement (which has been slightly raised in modern times) is a little over 12 metres. They are so slightly pointed as to be almost round, and are of two orders, the lower of which is carried by two engaged shafts upon the face of the square pier, which thus has upon its three faces six shafts altogether. The bases and capitals are of a type which M. de Verneilh calls Corinthian - Romanesque, and the latter are adorned with elaborate foliage which is continued horizontally round the whole pier. The *broad* buttresses of the exterior are of course placed at the back of these piers. Each bay of the walls is relieved in the lower part by an arcading of four round arches of two orders, the upper of which is enriched with a band of ornament, and is carried on an engaged shaft upon

the front of a square pier, whose capital, including that of the shaft, is adorned with elegant foliage. This beautiful arcading (which M. de Verneilh, by the way, suggests is a Byzantine feature) has been much damaged in making the floor of the cells of the intermediate "storey." Above the arcading runs a string-course, between which and the sills of the windows a considerable space intervenes. The two windows in each bay seem too far apart, their spacing being determined by considerations of external rather than of internal effect, for it will be remembered that externally each bay is divided by a narrow buttress into two panels, and that it is in the middle of these panels that the windows are placed. It is curious that the jambs are not enriched with shafts internally. M. de Verneilh suggests that such shafts formerly existed, but have been removed. The pendentives of the four domes still remain, and spring from a point slightly above the pier-capitals. They are of wrought stone, and in construction are really of the nature of corbels; since their section, taken on the diagonal of the square plan, would show the beds of the courses to be horizontal (such at least is implied in the general remarks of M. Viollet-le-Duc on *Coupoles*). The pendentives of St. Mark's, Venice, and probably of St. Sophia's itself, are of a different material differently put together, and whether it be because there the surface is hidden by mosaic and colour, or for some other reason, the imitators of the style in France, though they adopted the form of the pendentive, did not understand the construction: nor, in substituting stone for brick or concrete, did they discover that the "corbel" construction was not the one most suitable to the new material; indeed, the true manner of making a pendentive of stone was not found out till the sixteenth century. It has been already mentioned that the actual cupolas at Fontevrault have been demolished. The old external roof, however, or at least its framework, remains, and its pitch shows that it must have completely covered the domes, their height thus accounting for the greater eminence of this roof externally, as compared with that of the transepts.

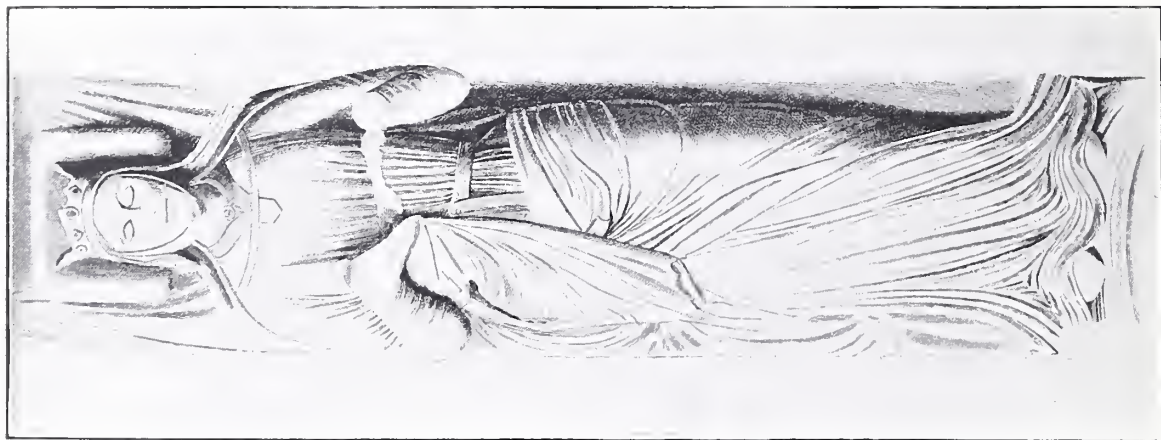
The presence of Byzantine features in French architecture is sufficiently striking to justify some allusion to the channels by which this Oriental influence came into the west. In the eighth century it appeared in the Rhine country through the intercourse of the east with Charlemagne, and, spreading southwards, was afterwards mingled, in the provinces of Champagne and Burgundy, with another stream of eastern influence, that had been introduced during the eleventh and twelfth centuries through the trade of the maritime towns about the mouth of the Rhone, and had travelled



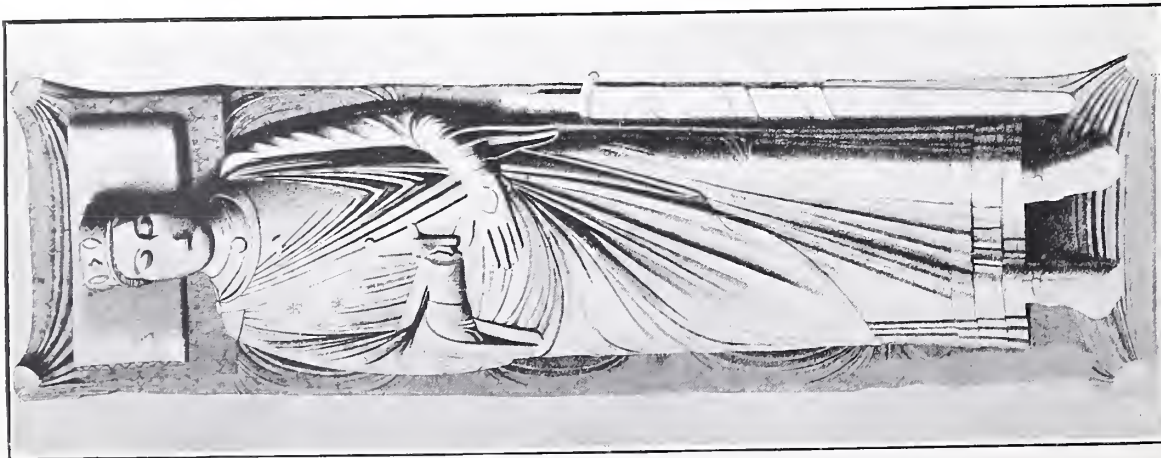
ISABELLA, QUEEN OF KING JOHN.



RICHARD I.



ELEANOR, QUEEN OF HENRY II.



HENRY II.

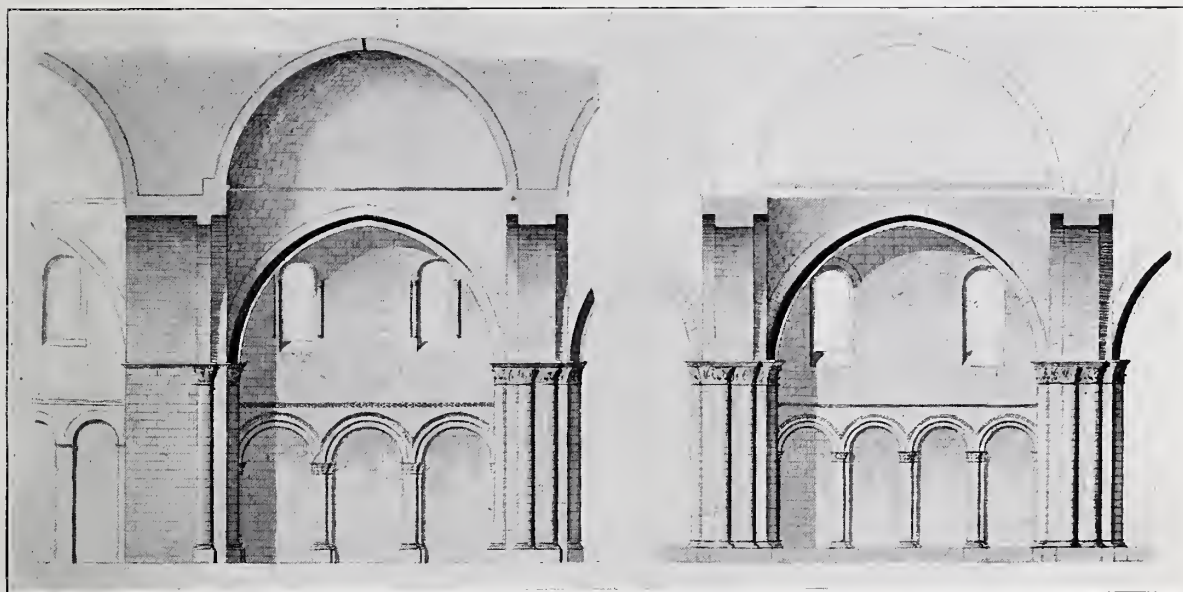
EFFIGIES ON THE ENGLISH ROYAL TOMBS AT FONTEVRAULT.

(FROM STOTHARD'S "*Monumental Effigies*.")



northwards along the course of that river. But the churches which have the strongest claim to be called Byzantine, as possessing cupolas on pendentives, are almost exclusively to be found within the borders of the ancient Aquitaine, or, to speak roughly, between the Rhone, the Loire, and the Garonne. In each of these churches not only does the cupola rest on pendentives, but there is a series of such cupolas, this strange form of roof being clearly adopted from choice and determining the whole construction of the building. It is because Fontevrault exhibits all these characteristics that M. de Verneilh has included it in his very exclusive work "*L'Architecture Byzantine en France*," and from his conclusions, modified by those of M. Viollet-le-Duc, it is possible to assign to this Abbey Church a very definite place in the history

southern border of Anjou, Fontevrault is an isolated example of the style. Of all the old French churches possessing cupolas on pendentives it is the northernmost, and it is the only one which lies outside Aquitaine. Its founder had preached in Perigord—it is said in St. Front itself—and in Angoumois, but it was probably from the Cathedral of Angoulême in particular (itself one of the principal derivatives of St. Front) that the Byzantine character of Fontevrault was immediately derived. Such a theory is borne out by the marked resemblance between the two buildings, by a comparison of dates, by the fact that Fontevrault shows an advance in style, and by the presence in both buildings of Poitevin characteristics which, while natural in the district about Angoulême, are rare in Anjou. Indeed, as Robert

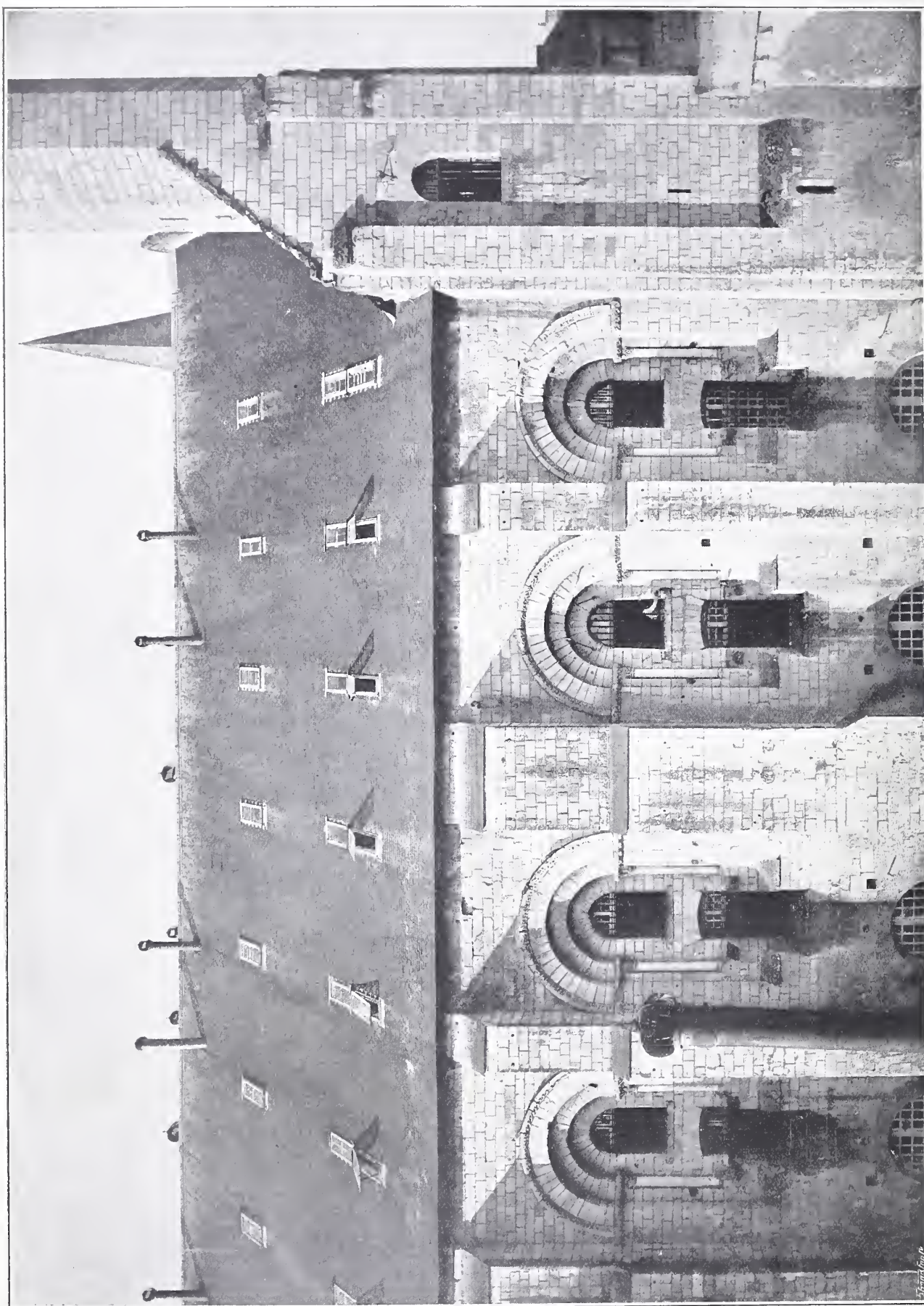


SECTION OF CUPOLA OVER THE CROSSING. (FROM "*L'Architecture Byzantine en France*.")

of French architecture. By the end of the tenth century the Byzantine style had gained a footing in Italy, as the churches of St. Vitalis at Ravenna and St. Mark at Venice still testify, and its introduction into Aquitaine was largely due to the trading enterprise of the Venetians, who in the same century had founded settlements there, of which the most notable was at Limoges. To the influence of these settlers, or at any rate to intercourse with Venice in some shape or another, must be ascribed the singular Cathedral church of St. Front at Perigueux which, begun before 990, is almost a reproduction of St. Mark's. Perigueux may be regarded as architecturally the parent, if not of all the churches showing Byzantine influence throughout Aquitaine, at least of those in the districts of Perigord and Angoumois and, it may be added, of Fontevrault. \* Situated within the

d'Arbrissel is said to have preached in Angoumois, it is not improbable that among the adherents whom he attracted to Fontevrault there may have been builders from Angoulême, by whom the nave may have been erected, whether under his guidance or after his death. Like the other derivatives of St. Front, Fontevrault is much less Byzantine than its prototype, its plan being the Latin and not the Greek cross, its masonry, if not its ornament, being Romanesque, and its domes never having been intended to appear externally. This free adaptation of the uncompromising Byzantine of St. Front to western climate and custom and to the traditions of local architecture shows how strong a hold the foreign style had taken upon the land of its adoption. Nor was its popularity surprising. At the time of its introduction into France the only form of stone roofing in use was



*Photo : A. Giraudon.*

DETAIL OF SIDE ELEVATION.

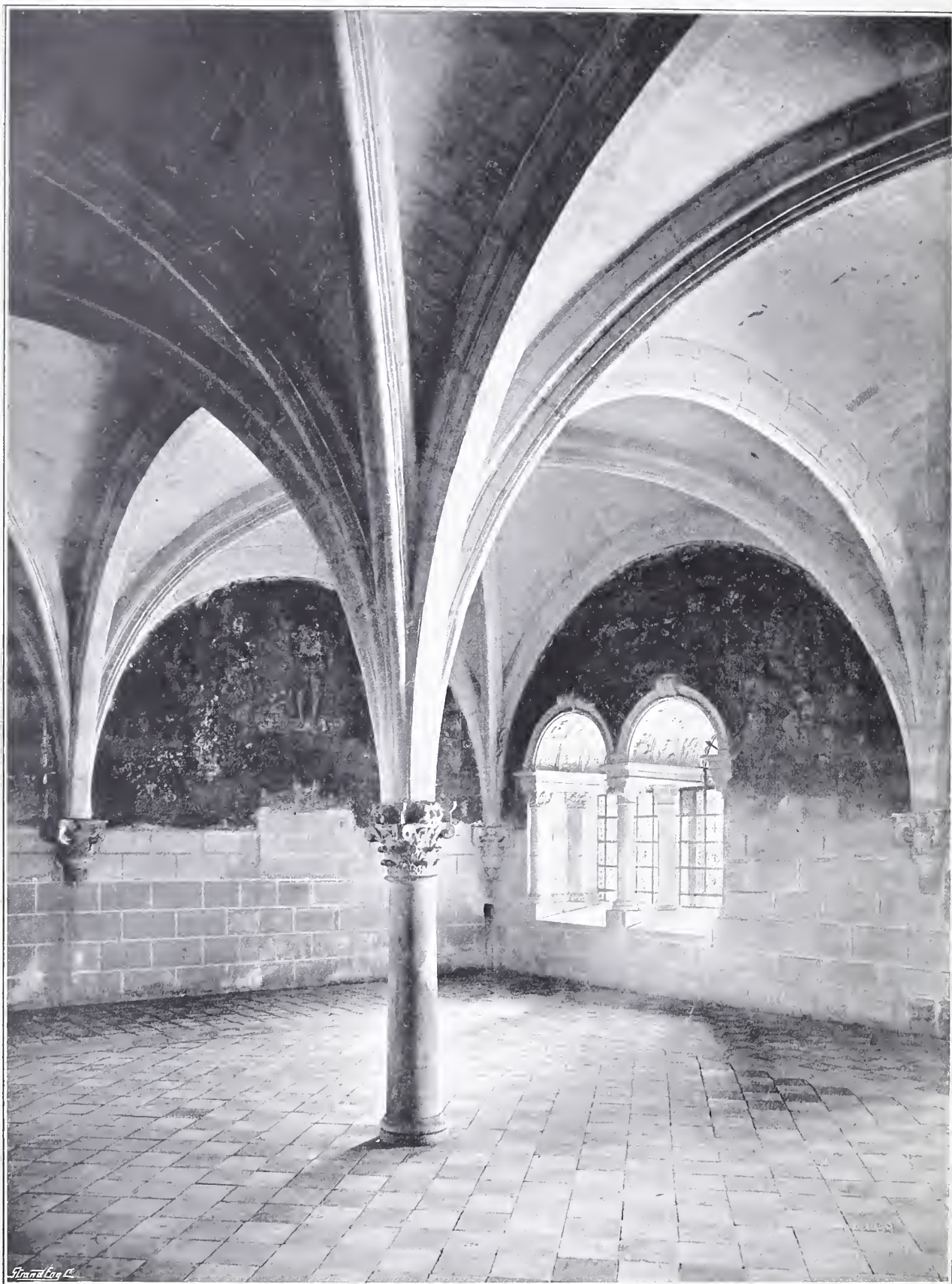




DOOR TO THE ABBEY FROM THE CLOISTER.

*Photo : A. Giraudon.*





THE CHAPTERHOUSE.

*Photo : A. Giraudon.*



the barrel vault, which was unsuitable for covering large areas, and had moreover a strong outward pressure. No such disadvantages, however, attached to the employment of a series of Byzantine domes. Such domes would cover a building of considerable width, and as each bay was square and bounded by four arches of equal width and pressure, those arches that spanned the building had their thrust counteracted by the pressure of those parallel with its axis—this latter pressure abutting at either end against the massiveness of the west front and of the apse respectively. This system would probably have been adopted much more widely had it not encountered another which was equally stable and far more elegant and flexible, namely the Gothic groined vault on ribs, which appeared in the north of France in the twelfth century. The rival modes met in Anjou, and their amalgamation there produced that curious phase of early French Gothic which is sometimes denoted Angevin or Plantagenet, and in which the construction of the vaults is Gothic while their form is domical. The first modification of the Byzantine dome consisted in allowing the hemisphere of which the pendentives are geometrically parts to complete itself, instead of interrupting it in order to erect the cupola proper upon its crown; or—to put the matter differently—in allowing the cupola and its pendentives to become amalgamated. Instances of this occur in Angoumois and Saintonge, but they are of course too far south to have had any share in developing the Angevin vaulting. There is, however, an instance at Fontevrault, in the cupola (already described) under the central tower, and this cupola may be regarded perhaps as the actual link between the Byzantine and Angevin roofs, such a theory being borne out both by the presumable date of the building and by its geographical position. The true Byzantine dome, says M. de Verneilh, is not found north of the Loire, but this cupola at Fontevrault has extended its influence throughout Anjou and even beyond it, a dome supported on four arches, and without distinct pendentives, occurring at Blois (in a church which M. de Verneilh names after St. Laumer, but which is surely the Abbey Church of St. Nicholas). Under the influence of the groined vaulting introduced from the north the dome was further modified by the addition of diagonal ribs and sometimes of intermediate ribs as well, the former answering to the groin-ribs, the latter to the ridge-ribs; and these ribs gave the strengthening necessitated by the lower pitch and wider span by which the cupola was now characterised. A good example of such a ribbed dome, dating perhaps from the latter half of the twelfth century, occurs over the crossing at the church of St. Pierre,

Saumur. Here the construction as well as the form is still that of a dome, in that the courses are laid horizontally in concentric circles. A little later this mode of laying the stones gives way to that employed in groining; yet still in each bay (which, of course, is square in plan) the vault with its four or eight ribs keeps its domical form. A series of huge vaults of this kind forms the roof of the Cathedral of Angers. Here each compartment, having the form and to a great extent the action of a dome, demands consequently the supports of a dome in the shape of four great pointed arches joined in a square, two of the four being closed by the walls, as the church has no aisles: in fact, the general construction resembles that of the nave of Fontevrault, of which Angers is one of the principal derivatives. The architecture of which this cathedral is a typical example extended itself over all Anjou and the neighbouring provinces, and survived, in places, up to the sixteenth century. Among notable instances of it may be mentioned the Cathedral of Poitiers and the nave of the Cathedral of Le Mans. These churches indeed are far apart, but the style they exhibit never passed the eastward limits of the Angevin dominions, and is justly named Angevin or Plantagenet. The Oriental character which so strongly tinges it has now been traced back through Angers, Saumur, Fontevrault, Angoulême, Périgueux, and Venice to Byzantium itself, and enough has been said to indicate how important a link in this chain of influence is the venerable Abbey which has formed the subject of this paper.

## CURRENT ARCHITECTURE AND SCULPTURE.

WESTMINSTER COLLEGE, CAMBRIDGE.—These buildings have been erected for the Presbyterian Church of England, on a very fine site in Madingley Road. The College is intended for graduates of the University who are proposing to join the Ministry, this work having been previously carried on in Queen Square, London.

The accommodation comprises Class-rooms, Hall, Library, Senate-room, twenty-six sets of Students' Rooms, and a residence for the Principal. There are also in the grounds houses for two resident professors. The buildings are faced with red bricks with dressings of Clipsham stone, and the roofs are covered with Colley Weston stone slates. The whole of the floors are of fire-proof construction, and the majority of the internal joinery is of wainscot. Mr. H. T. Hare was the architect.





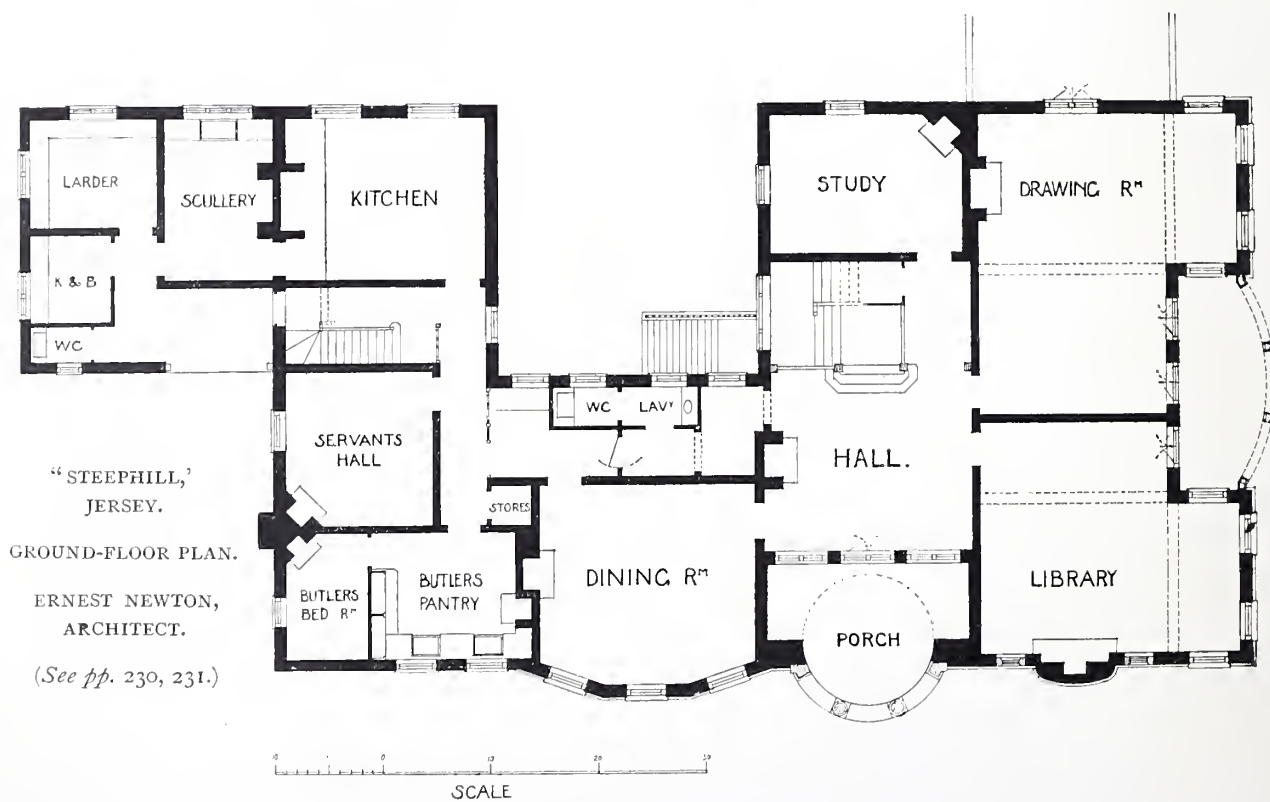
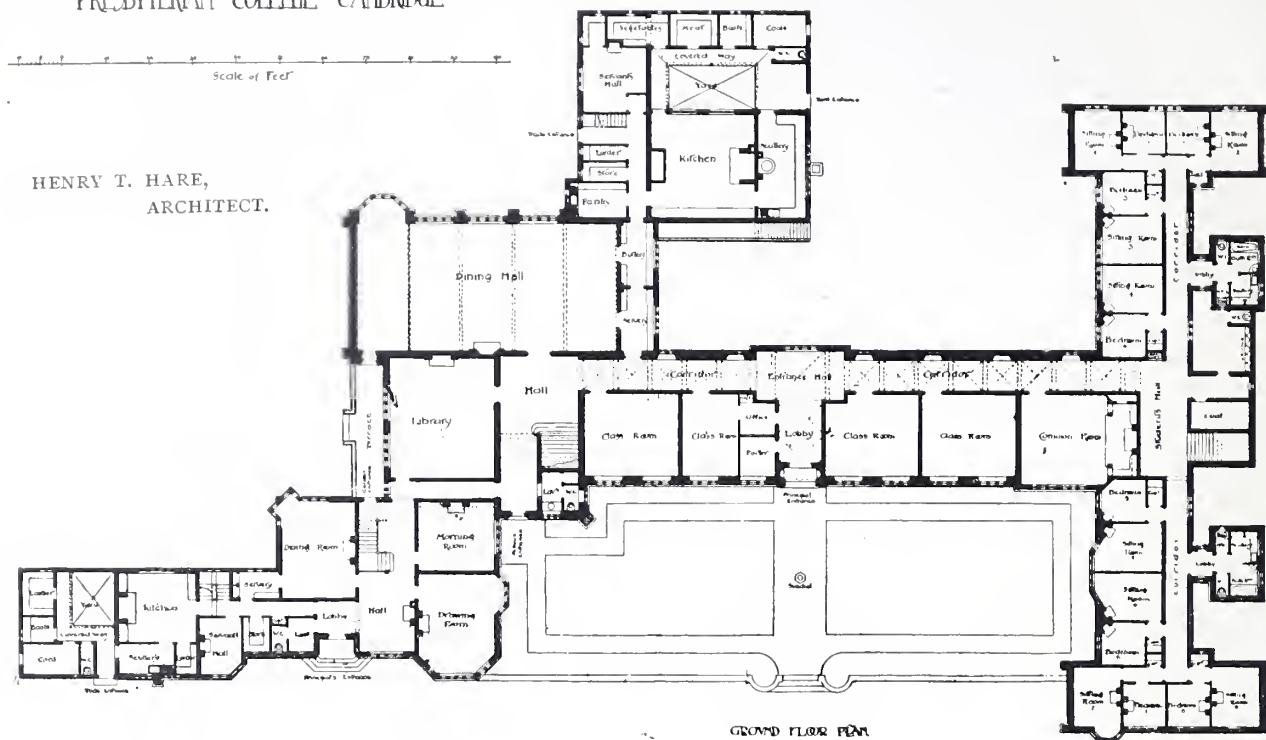
WESTMINSTER COLLEGE, CAMBRIDGE. GENERAL VIEW.  
HENRY T. HARE, ARCHITECT.





WESTMINSTER COLLEGE, CAMBRIDGE. THE TOWER AND  
PRINCIPAL ENTRANCE. HENRY T. HARE, ARCHITECT.

## PRESBYTERIAN COLLEGE CAMBRIDGE

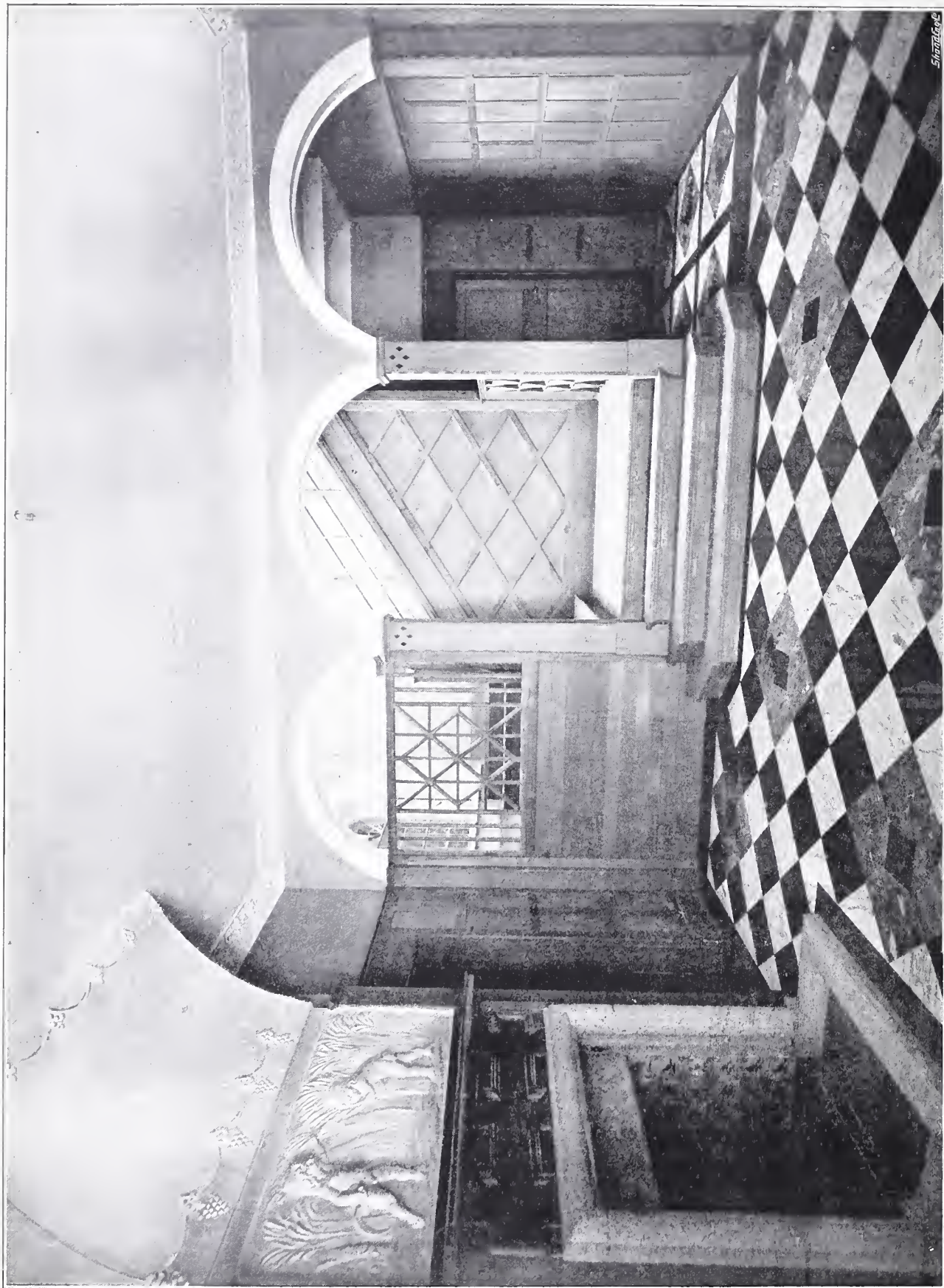






*Photo : E. Dockree.*

COLOSSAL STATUE OF CECIL RHODES. COMMISSIONED  
BY THE CITIZENS OF BULUWAYO.  
JOHN TWEED, SCULPTOR.



"STEP HILL," JERSEY. THE HALL. ERNEST NEWTON, ARCHITECT.

(FOR PLAN, SEE PAGE 228.)



STEEP HILL, JERSEY.—This house is built on the high ground looking down on St. Heliers. It occupies the site of an old house, and so enjoys the advantage of an old garden. The whole house is "rough cast," with hand-made red tiles for the roof. Internally there is a good deal of oak panelling, all made in Jersey. The ceilings of the hall, library, and drawing-room were modelled by Mr. G. P. Bankart. The general builder for the whole work was Mr. Crill, of Jersey. Mr. R. Lloyd, architect, of Jersey, superintended the work throughout. The architect was Mr. Ernest Newton.

## BOOK REVIEWS.

### FORMAL GARDENS IN ENGLAND AND SCOTLAND.

"Formal Gardens in England and Scotland." By H. Inigo Triggs. In 3 Portfolios. Portfolios I. & II. 21s. nett. London: B. T. Batsford, 94, High Holborn, W.C.

AN increasing interest in the design and use of the garden as an architectonic feature is becoming generally recognised, and a protest raised early last century by Sir Walter Scott against the wholesale destruction of formal gardens then taking place has been surely increasing in force and extent. In the last few years several efforts have been made to satisfy the demand for further knowledge on the subject. A book, however, giving reliable plans and views of the same, with intelligent drawings of the many quaint and exquisite details inseparably connected with garden design on a scale approaching completeness, is, as stated in the author's preface, still lacking.

Apart from the advertisement book of the professional gardener's own work, the books by Mr. Reginald Blomfield and the late Mr. Sedding are valuable contributions in their own field; but, though the former has treated the subject historically and analytically, neither can be said to have attempted anything like a record of the formal gardens still existing.

This undeveloped field has been essayed by the author of the present volume. Its title and attractive appearance might reasonably raise the hope that at length we were to have a book of reference on the old examples of garden design worthy to be ranked with those lately produced on the Architecture of the Renaissance in England. It may be said at once that in no sense is this expectation realized in the two parts of the book before us.

The letterpress takes the form of a diffuse and slipshod "historical note," having no particular bearing on the subjects illustrated, and consisting to a large extent of quotations from old works and scraps of information culled without acknowledgment from more recent ones. Mr. Blomfield's book in particular appears to have been laid under contribution for much useful information, and the title, extended to include Scotland, is also borrowed without acknowledgment.

The remarks on Scottish gardens are evidently inspired by an article on the same subject which lately appeared in the "Studio." We are promised, however, with Part III., further information, with descriptions of the plates and drawings.

The photographic plates are well done, but the point of view has often been chosen without regard for the general disposition and arrangement of the scheme. The essential features of the design, which, we take it, ought to be placed clearly before the reader in such a book as this claims to be, are subordinated, while picturesque groups and views monopolise many plates to little purpose.

The drawings are careful but dull, and there is a lack of feeling for the spirit of the work which often displays in the most delightful way the imagination and fancy of the designer. To those who are familiar with the originals, such drawings as No. 115 (The Kneeling Slave) and No. 74 will give rather the impression of a caricature; while others, such as No. 7 and No. 93, are weak and unconvincing.

Without the third volume it is difficult to follow the arrangement of the book. No chronological order seems to have been adhered to, nor is the grouping geographical, with the exception of the illustrations of the Scottish gardens, which have been kept together. It would have been advisable to keep the modern gardens, such as Penshurst, Trentham, and Earls Hall, in a section by themselves, as they represent a totally different phase of garden design.

The indiscriminate collection of details and accessories bringing up the rear might well have been dispensed with in favour of completer illustrations of the more interesting gardens described, and an attempt made to express the spirit of each place in its completeness rather than to illustrate disconnected pieces of detail, however beautiful in themselves, as each feature acquires a tenfold interest and meaning when its relation to the general design is appreciated.

The nearest approach to completeness is found in the illustrations of the grounds of Hampton Court. The excellent photographs and plans give a good impression of the grounds as a whole. There is still room, however, for further drawings and details, and one misses a view of the beautiful Diana fountain.

An instance of the imperative need for drawings and plans in addition to the photographic plates is to be found in plate No. 34. No. 33 gives a plan of the garden there shown, but so disguised as to be almost unrecognisable. An error in numbering the plates throws them out after No. 4, and results in several plates occurring twice in the index under different titles.

One must, on the whole, confess to a feeling of disappointment with the present volumes, which is not lessened when they are compared with the splendid work of Percier and Fontaine, published a century ago (Paris, 1809), which might well serve as an inspiration and guide to future aspirants in this field.

J. J. JOASS.

# THE GEORGIAN PERIOD.

The Georgian Period, being Measured Drawings of Colonial Work. Part IX. 1902. Boston, Mass., U.S.A. American Architect Co., 211, Tremont Street.

THE new part of this American publication is fully up to the level of its predecessors, both in the letterpress and the illustrations. The districts of the United States of which the native chapters treat are not, however, so interesting as some of those previously described; for neither the buildings of the Virginian University nor those on the Cape Fear River are as well worthy of study as what were figured in previous numbers from the older streets of New York or of Boston, Massachusetts. The Virginian "Rotunda," at Charlottesville, is severely simple and very delicately proportioned, competing, so far as we can judge from Mr. Theodore Skinner's drawing, with such houses in England as Burlington's Chiswick Villa or Campbell's Mereworth. Unfortunately the original Rotunda was burned in 1895, and Mr. Skinner does not tell us whether his drawing was made before the fire or whether it shows us the building as now restored. His description of Jefferson's design is clear enough. It "was planned after the Roman Pantheon exteriorly, but was only one half the diameter, therefore one eighth the volume." The dome was entirely of wood, and, like so many other American buildings of the kind, seemed to invite the fire which consumed it. There are some good views of the house Jefferson built for himself at Charlottesville.

A chapter headed "Dutch and German Eighteenth Century Work" is unsigned. It is illustrated with some picturesque photographic views and some pen-and-ink sketches of buildings in Halifax, Nova Scotia. St. George's Church and the Government House in that city are good, and the "Province Building," apparently a kind of Town Hall, is an extremely satisfactory example of the Ionic style—plain, simple, and, above all, dignified. In addition to these stone houses there are a number of examples in the more strictly local material—namely, timber. Pennsylvania shows many interesting "bits" for the sketcher, but a majority of the small views are not important. The author says that buildings in this State are usually of stone, but a very charming "Red Lion Tavern" in Philadelphia county appears to be a mixture of stone, brick, and wood, and looks as if it had strayed over from some Thames-side valley in England.

The first article in this number is by Mr. Paul Waterhouse, a competent authority, and is on "The Relation of Georgian Architecture to Carpentry." The subject is very attractive, and must be doubly so where timber construction is much more common than

it is with us. Undoubtedly, as Mr. Waterhouse observes, it was formerly in use to a far greater extent among ourselves. For this reason, "fire and old age have made clearance of these wooden houses," but have spared the masonry of churches and castles. The Englishman of the middle ages used wood, both for choice and also, in some English counties, of necessity, for his domestic requirements. We see this in the old London ordinances against wooden party walls, in such phrases as "chimney tuns," and in such local names as Tunbridge. Mr. Waterhouse is inclined, in view of the minute size of those early churches which have survived, to believe in the literal truth of the legend of St. Dunstan—when that stalwart "blacksmith archbishop" rectified the orientation of a chancel by a push with his brawny shoulder. A good sentence is this: "It might almost be said that the history of English domestic architecture has been a record of the progressive rejection of timber"—but Mr. Waterhouse might have applied it much more extensively. Beni Hasan and the Parthenon, like St. Laurence's at Bradford, and the cloisters of Monreale, are equally examples of timber construction in stone.

The drawings and photographs with which this essay is illustrated are very well chosen. The charming little Gothic house, an Elizabethan relic of the style, which was carefully restored at Hollingbourne some fifty years ago, is not as well known as it should be. There is not nearly so much of what we may call "feature" in either of the Rolvenden houses, while in the handsome Devonshire street fronts the Gothic feeling has entirely departed. The Cloth Hall at Newbury is another little-known building, but is most interesting considered as an example, because here, while the timber work is Elizabethan, the masonry is pointed. Mr. Waterhouse says of this picturesque relic—for a long time little better than a shell—that "it is about to be saved from ruin by a careful reparation"—a sentence we have heard spoken of other buildings, but one which never fails to strike terror into the mind of a lover of genuine architecture, however dilapidated. At Newbury, by the way—though we hesitate to name it—a beautiful example of pure Gothic in timber is a window at the northern extremity of John Smalwode's house in a lane off Northbrook Street. There are several examples at Totnes—a lovely place, but little visited in comparison with the less-interesting Dartmouth—besides the very strictly classical front which Mr. Waterhouse engraves. The two doorways, from the same county, are very like good American "Colonial" work.

The whole of this chapter, eclectic in a good sense, as pointing out impartially the merits of all styles exhibited in timber work, is well worthy of study. One sentence more must suffice: "There can be little doubt that for centuries the carpenter was, in England, the great transmitter of tradition, the great artist in construction, and a contriver of so high an order as to merit the name of designer."

W. J. LOFTIE.









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